

RE-EXPLORING TRAVEL LITERATURE: A DISCOURSE-
CENTRED APPROACH TO THE TEXT TYPE

by

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Abstract

The study of travel writing often has been undertaken in a haphazard or decontextualized manner, sometimes as a way of supporting biographical research or of supplementing a general theoretical project. Such studies have contributed to a partial and sometimes inaccurate impression of travel literature within the academy. This thesis is an attempt to engage with the literature of travel at the level of genre, an attempt to suggest its unique configuration of properties and stylistic conventions. Examining travel literature "on its own terms" will contribute to the clarification of it as a distinct text type and may help reduce the instances of misapprehension of it.

In this thesis, I collect linguistic data found in travel texts and interpret them within a framework of genre theory and travel criticism. I engage with a variety of travel narratives from various historical periods, but I have focussed primarily on two texts from the twentieth century: Vita Sackville-West's *Passenger to Teheran* (1926) and Robert Byron's *The Road to Oxiana* (1937). My choice of texts was determined by the stylistic differences between the two works, it being my belief that similarities found in the midst of variety will enhance the validity of my suggestions about the genre.

This thesis is broken down into four chapters. In chapter 1, I review relevant literature pertaining to this study and outline my theoretical perspective. Chapters 2 and 3, respectively, examine Sackville-West's and Byron's works. Both body chapters focus on three aspects central to understanding travel literature: the writer's strategies for 1) constructing his or her spatiotemporal context; 2) establishing and maintaining his or her particular relationship with the reader; and 3) depicting (the experience of) chaos and order in the travel context. Chapter 4 suggests how my thesis might be applied in future studies of the genre.

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Chapter 1

In English literary studies in the twentieth century, travel writing has occupied a marginal place in the genre hierarchy, perhaps slightly ahead of the letter in importance, but far down the list behind the novel, the poem, and the play in terms of prestige. A consequence (and a cause) of the low value generally placed on travel writing has been lack of scholarship on the subject. Michael Kowalewski suggests another factor contributing to the "seamy . . . criticism of modern . . . travel writing" (1). He proposes that the "dauntingly heterogeneous character" (7) of the travel genre has kept literary critics away. Kowalewski's observation seems, to a certain extent, a valid one: as he points out, the travel genre "borrows freely from the memoir, journalism, letters, guidebooks, confessional narrative, and, most important, fiction" (7).¹ But his observation is true only insofar as it identifies a common perception among readers rather than an overarching, exclusive truth about travel writing. For heterogeneity is by no means peculiar to travel writing. Living as we do in a post-Bakhtinian age, we (hopefully) will recognize the heterogeneous and heteroglossic nature of any and every utterance,² let alone any and every genre. To define travel writing, and travel writing alone, as a mere composite of other genres, as some critics might suggest, is reductive of the type. Do not works of travel writing possess some identifiable and common traits? Are there not some characteristics of travel narrative that allow us to recognize it as travel narrative? This thesis will attempt to suggest some of these characteristics in twentieth-century travel writing, through detailed case studies of a small number of texts, which hopefully resonate with other travel texts. It is, in focus, a genre study. My work is guided by the notion that to grasp some of the complexity of travel writing, one must undertake an in-depth study of the text type. Only then will unnecessary misconceptions about the genre be avoided.

As I suggested earlier, citing Kowalewski, detailed genre analyses of travel writing are rare.³ But the twentieth century has seen quite a number of other academic

appropriations of the genre. Unfortunately, some of these have been haphazard or decontextualized studies, leading to misapprehensions about travel writing. As an undergraduate student at the University of Alberta, I experienced this firsthand. I was recommended a number of travel journals by a professor teaching me a course in Central American history, so I could "get my facts straight." In this context, I was not encouraged to question the "factual" material within the various travel pieces, nor to view such material in the context of generic conventions or traditions, but rather to mine these travel texts for objective historical information, not unlike a grade-schooler might be expected to absorb a mathematics lesson.⁴

It is also not uncommon to see travel narrative used as a means of stopping a gap in a critic's biographical research of a particular, deceased canonical figure. Sybille Bedford, in her work on the life of Aldous Huxley, for example, is interested in *Jesting Pilate* almost solely for what "facts" about Huxley's life it may illuminate.⁵ However, the use of travel literature as biography, though no doubt helpful in Bedford's project and in projects like hers, is not altogether unproblematic. It may perpetuate the notion that travel writing, being "non fiction," is necessarily factually true.⁶ And it obscures the complexity and conventionality of much travel writing; it can be a myopic view of the genre. Another example: in Paul Delany's informative and well-received biography of D. H. Lawrence, his exploration of *Twilight in Italy* as pertaining to Lawrence's life and art might be somewhat misleading. For instance, he states that "Lawrence feels that each nation's character should be organically based on its landscape and history. He believes in national or local types . . ." (138). Such a claim, although likely true of Lawrence, might not be as peculiar to him as might be implied. As Batten suggests, "travel literature" should not be seen as "a miscellaneous form of writing primarily governed by the subjective whims of its authors" (*Pleasurable Instruction* 117). Readers of travel writing will recognize that the typing of others on national lines and the linking of history or landscape and architectural features with national characteristics happens over and over in travel writing by various

writers from various periods.⁷ Batten also declares, "[g]eneric convention, not personal taste, dictates to a great extent what a traveler says" (15). Delany, like other biographers, then, might be mistaking generic convention for a personal attribute or attitude. Such opinions are not uncommon in partial or decontextualized readings of travel writing.

For this reason, a thorough knowledge of the travel genre and its conventions is necessary if the nature of travel literature is to be understood, and if errors such as these are to be avoided. Knowledge of the genre is to be obtained, obviously, through in-depth study of a wide variety of travel texts; in this way, conventions of the genre will be more easily recognized and will be less likely to be mistaken for authorial peculiarities. Also, however, some grounding in genre and discourse theory is of vital importance. In the following section, I will outline some of the more noteworthy theorizations of genre and discourse⁸ and will situate my own approach to the study of genre relative to them. I believe that the knowledge of a particular genre (and of how to describe it) depends, to some extent, on knowing how to describe and classify genres.

Why Study Genre?

To answer the necessary question "why study genre?" we may look to a number of sources. Some philosophers, such as Karl R. Popper, might suggest genre study is part of a human biological compulsion to find regularities, to classify. He writes

we are born with expectations: with "knowledge" which, although not *valid a priori*, is *psychologically or genetically a priori*, i.e. prior to all observational experience. One of the most important of these expectations is the expectation of finding a regularity. It is connected with an inborn propensity to look out for regularities, or with a *need to find* regularities.

(47)

Such an argument, based on biological speculation, is liable to make many current readers uneasy, however seemingly true an explanation it may be for humans' tendency to

distinguish difference and similarity. Thus, most other scholars, who in their theorization of genre have asked, "why study genre?" have tended to see the question in terms of "utility." They have wondered, "what purpose does the study of genre serve?" and/or "why *should* we study it?" Hans-Jurg Suter makes an interesting case for the importance of genre study as an academic tool:

The merits of a poem or a novel, the effectiveness of a news report or an instructional manual, will always be judged by their readers (or indeed analysed by the literary scholar or the linguist) against a background of *similar* texts--the text type to which they belong. (31)

That is, Suter suggests that because we have tended to think in terms of genre in the past, it makes sense to avoid creating entirely new paradigms and to continue thinking in terms of genre.⁹ However, most other genre and discourse theorists see the utility of studying genre in that such a study may help us understand the culture or society that produces or traffics in the genre. Bakhtin, for instance, in his "The Problem of Speech Genres," insists on the importance of the "interrelations between primary and secondary genres and the process of the historical formation of the latter"¹⁰ as they "shed light on the nature of the utterance (and above all on the complex problem of the interrelations among language, ideology, and world view)" (62). Similarly, Carolyn Miller in her "Genre as Social Action" calls genre a "cultural artifact" (164) which functions as "a representation of reasoning and purposes characteristic of [a] culture" (164-65). And she further meditates on genre as a "cultural artefact" in her "Rhetorical Community: The Cultural Basis of Genre," suggesting that genre should be seen "much as an anthropologist sees a material artefact from an ancient civilization" (69). Quoting Stephen Greenblatt in the same article, she validates the notion that "the study of genre is an exploration of the poetics of culture" (69). And Aviva Freedman, whose interest in genre is somewhat different (she is interested in genre's relationship to pedagogy) also sees a similar utility in genre study, citing the links between "textual . . . sociocultural . . . and . . . political" aspects of genre

(191). In this way, as these and other theorists have suggested,¹¹ a greater understanding of genre may lead to a greater understanding of cultures and societies that use them.

But while many genre theorists (expectedly) seem to agree on the importance of genre study, there are (also expectedly) a variety of opinions regarding what is the most suitable approach for 1) describing genre features; and for 2) undertaking genre analysis. This variety sometimes seems to be acute as a result of the range of terminologies employed by theorists in discussing the genre phenomenon. At times, discrepancies may pose difficulties in the interpretation of theory. For example, Hans-Jurg Suter labels the object of his study "text types" rather than "genres" but, in places, seems to conflate the two terms. Seemingly, this is not cause for concern; yet, as we will see later in an examination of his contribution to genre study, this conflation is incompatible with some theorists'--such as Swales's--vision of what constitutes genre. However, the vast majority of terminological discrepancies seem to cause little confusion or difficulty for the reader once he or she has understood the particular concerns within, or has entered the world of, each particular text. For instance, Mikhail Bakhtin in "The Problem of Speech Genres" labels collectives of genre users "speech communities" whereas John Swales makes a distinction between "speech communities" and what he calls "discourse communities."¹² For Swales, the distinction is important because of his focus on the specialized and individual nature of communities that participate in a genre's discourse. These two examples--just two out of dozens of possible ones--hopefully illuminate the way in which terminological differences could lead to a certain degree of, to use Suter's term, "fuzziness" (50), and could appear to accentuate the differences not just of theoretical approach, but of subject matter of each particular text. Again, though, these slight variations in terminology are not often the cause of irremediable difficulties. Genre theories, like individual works within any genre, have enough in common with each other to make the exploration of their differences and similarities a profitable exercise

The characterization of various genre theories is carried out best by discussing how each treats the elements within the semiotic framework.¹³ In my description of each work, I will attempt to employ the terminology used within that particular work (though I will define or draw comparisons with other terminology where necessary for clarity's sake); however, works of genre theory will be defined, largely, by what emphasis they place on syntax, semantics, and/or pragmatics.

Genre and Discourse Theories

In recent years, much of the work done on genre has tended to place special emphasis on pragmatics. Seemingly, this has much to do with the overemphasis on formal linguistics in previous considerations of genre, and the desire, on the part of many academics, to define themselves against this formal tradition (as theorized by, among others, Chomsky).¹⁴ Work after work of relatively recent genre theory criticizes formal linguistics for its assumption of the primacy of syntax, for its seeming proposal that grammar systems are somehow preordained and that language's *use* by people within particular contexts is somehow irrelevant to the truth embedded in a supposedly "neutral" formal grammar. In the current academic climate, then, extra-linguistic context is, to many theorists, important in the study of genre. Carolyn Miller, in her "Genre as Social Action," for example, comes out in favour of a "classifying principle based in rhetorical action" (or pragmatics), as she believes such "action encompasses both substance and form," more clearly "reflect[ing] rhetorical practice" (152). That is, the form and content of an utterance (or a collection of utterances within a genre) is determined by what the utterance is meant to accomplish. In her view, then, recurrent responses to situations--responses presumably expressed through the merging of semantics and syntactics in utterances--become genre conventions.

Similarly, John Swales, in his *Genre Analysis*, highlights pragmatics in his theorization of genre. As his interest in genre, like Aviva Freedman's in her article "'Do As

"I Say'" stems from a desire to connect genre theory with teaching genre in the academy, Swales is concerned with interrogating the notion of genre in terms of what it means to those using (and learning) it. He, therefore, theorizes what he calls "discourse communities," which he defines as "sociorhetorical networks that form in order to work towards sets of common goals. One of the characteristics that established members of these discourse communities possess is familiarity with the particular genres that are used in the communicative furtherance of those sets of goals" (9). In this model, the "communicative purpose of the discourse community . . . is the prototypical criterion for genre identity . . ." (10). Such a privileging of "communicative purpose"¹⁵ resembles Miller's insistence on "rhetorical action" as the primary basis on which to evaluate genre. But Swales's interest in pragmatics does not entirely discount the usefulness of sociolinguistics or discourse analysis. He cites Halliday, for example, as an influence on his work (18) and describes discourse analysis as an approach which "may best advance our understanding of discourse in general" (18).¹⁶ Thus, his theoretical approach--one which prizes a sort of "eclecticism" (13)--does acknowledge, to some extent, the importance of syntactic and semantic study within a pragmatic study of genre.

Other theorists for whom pragmatics is a central concern are Georgia M. Green, Herbert H. Clark, and Gillian Brown and George Yule. But unlike Miller and Swales, whose assertions of the primacy of pragmatics remains largely a theoretical construct, Green, Clark, and Brown and Yule suggest how, through the study of particular discourse features, pragmatics may be addressed. For example, Georgia Green's *Pragmatics and Natural Language Understanding* focuses on the relationship between speaker/writer and addressee, showing how a speaker/writer's motivation--her/his "intentional human action . . . undertaken in order to accomplish some purpose" (3)--determines what is uttered. In Green's view, context¹⁷ plays the primary role in shaping discourse. Thus, Green's positioning relative to genre is not unlike Swales's or Miller's. However, as I have stated, Green also lists some aspects of discourse that will aid in the discussion of pragmatics.

One such feature she highlights--one especially important for my study of spatiotemporal contextualization in travel literature--is "deictics" (words such as *this*, *that*, *here*, *there*) which refer to the writer's non-linguistic context. She also considers important the degree of presupposition by the writer of a reader's previous knowledge of a particular topic; this will be a central concern for us when we discuss various ways travel writers inform their readers. Green, then, not only highlights pragmatics as a matter of theoretical importance, but also shows how close attention to language may inform a discussion of pragmatics.

Like Green, Herbert Clark is also concerned with the extra-linguistic context--his title alone, *Arenas of Language Use*, indicates this. For Clark, the relationship between reader and writer is of the utmost importance; his primary concern is for how "common ground," defined as "the sum of [a writer and reader's] mutual knowledge, mutual beliefs, and mutual suppositions" (3) are revealed in, are affected by, and affect discourse. To show this pragmatic aspect of discourse, Clark, like Green, indicates some discourse features that, when found, may inform regarding reader-writer relationships. He, too, highlights deixis and presupposition, among others, as revealing features.

And although they are especially concerned with situating themselves within the linguistics tradition rather than within that of genre theory--they oppose themselves to formal linguistics, calling their approach to grammar "functional" (1)¹⁸--Brown and Yule, in their *Discourse Analysis*, do offer insight into the study of the pragmatic aspect of discourse in genre. They are interested in "**discourse-as-process**" (24), which emphasizes textual context¹⁹ as primary in the study of language use. They write, "[d]oing discourse analysis' certainly involves 'doing syntax and semantics', but it primarily consists of 'doing pragmatics' . . ." (26). And to study pragmatics, they, like Green and Clark, study facets of discourse such as "givenness" (presupposition), deixis, and "thematization"²⁰ in sentences. Such a focus on text, as in the cases of Green, Clark (and, in fact, myself), serves to substantiate pragmatic claims.

The study of pragmatics, however, is, at times, a speculative project. Green points this out in her identification of the problem of, for instance, trying to gauge a writer's motivation, to know exactly what rhetorical action a writer means to accomplish. She asserts:

... given certain contextual conditions or defaults, a pragmatics in conjunction with a truth-conditional semantics could define a ranking of likely candidates for the intended interpretation of an utterance (n.b. not a sentence), but short of claiming clairvoyance, it could never claim to be able to specify the actual (intended or constructed) interpretation of an utterance. (10)

Nonetheless, Green, Clark, and Brown and Yule's respective attempts at describing discourse regularities and patterns provide a concrete basis for their pragmatic convictions. As a result, their theoretical objectives seem, in large measure, substantiated. This sort of attention to linguistic features and discourse regularities, as I will show later in an analysis of Halliday's work, is in keeping with my own beliefs regarding the most fruitful--though, perhaps, least employed--method for studying genre. Attention to "form-in-use" can be extremely profitable in a study of genre.

For some theorists, the aim for a more balanced approach to genre study--one in which no single feature in the semiotic framework is emphasized--is apparent. In some cases, this advocacy for "balance" is articulated, but in others, this balance may be perceived as a result of an ambiguity on the part of the theorist. Three writers who appear to stress no single aspect as primary are Mikhail Bakhtin, Tzvetan Todorov, and Hans-Jurg Suter. Mikhail Bakhtin, in *The Dialogic Imagination*, indicates that syntactics, semantics, *and* pragmatics need to be considered in the understanding of genre. He, like most other theorists in this study, criticizes those who advocate purely formal studies of linguistic discourse, those who divorce language-study from "a work's semantic components" ("Discourse in the Novel" 259). He asserts that "[f]orm and content in

discourse are one" and must be understood as "a social phenomenon--social throughout its entire range and in each and every of its factors" (259). For Bakhtin, then, linguistic study is only fruitful if framed by the context of language use. And although *The Dialogic Imagination* appears in the infancy of modern genre study, Bakhtin's attention to language-in-context is not left as a theoretical postulate; his examinations of texts reveal some ways in which form may be merged with pragmatics. For example, in his evaluation of Turgenev's *Fathers and Sons*, Bakhtin situates "formal syntactic markers" embedded in the text, within larger, more obviously political, contexts such as class ("Discourse" 317). Thus, Bakhtin shows how language is rooted in context(s).

Tzvetan Todorov is a more contemporary scholar who seems to suggest a balance between syntactic, semantic, and pragmatic analysis is necessary. After meditating in his *Genres in Discourse* on the notion of "literariness," and after deconstructing--perhaps unnecessarily--the fabrication and reproduction of the literary/non literary binary, he articulates a semiotic framework which he has borrowed, in modified form, from Charles Morris. This model categorizes genre "properties" as "stem[ming] either from the semantic aspect of the text, or from its syntactic aspect . . . or else from the verbal aspect . . .

which can serve to encompass everything connected with the material manifestations of the signs themselves" (18).²¹ This framework, in which pragmatic elements such as "communicative purpose" or "rhetorical action" are not singled-out as especially central to genre analysis, however, does not preclude the need for pragmatic study according to Todorov. He writes, after all, "I am more intrigued by the constraints that bear upon the pragmatic aspect of texts than by those involving their phonological structure" (18). For Todorov, then, formal study for its own sake does not suffice in the examination of genre; it is pragmatic analysis that can help elucidate the connection between genre and ideology.

Hans-Jurg Suter is yet another theorist who seemingly sees the necessity of balancing the stress placed on each of the features in the semiotic framework. He supports the view that "the combined and integrated consideration of text-internal and

text-external criteria is required" and points out that "an approach which ignores text-internal features does not make sense from a linguistic point of view, just as an exclusively text-internal approach can neither capture all relevant aspects of traditional text types [genres] nor explain why the typical linguistic features occur" (43). His decision to avoid highlighting pragmatics is seen in his particular criteria for classifying texts. His estimation of what constitutes "traditional text types"--a term which in the opening passage of his *The Wedding Report* is conflated with "genre" (3)²²--does not seem to necessarily account for "communicative purpose" or "rhetorical action." Where Swales, for example, would consider the letter to be beneath genre because instances of the letter could not be said to share a common communicative purpose, Suter does deem the letter a "traditional text type" and hence, a genre. Thus, although pragmatic concerns such as "*situational context*" and "*communicative function*" (43) are considered important, it seems, ultimately, that in practice, texts need not share a common "situational context" or "communicative function" in order for them to be considered by Suter a unified class worthy of "genre" study.

Perhaps more influential on my thinking than any of the theorists discussed so far is M. A. K. Halliday. His sociolinguistic approach, outlined in his *An Introduction to Functional Grammar*, is, to a considerable degree, the approach I have adopted in my own sociolinguistic study of travel literature. In *Functional Grammar*, Halliday outlines a great number of elements of English grammar, although he points out that "[a]nything approaching a complete grammar would be hundreds of times [the] length [434 pages +]" of his text (xiii). However, although his text attempts to account for features of grammar, it is by no means embedded within a formal linguistics tradition in which language is perceived as a static, immutable set of laws or rules. Rather, Halliday's functional approach "is designed to account for how the language is **used**" (xiii). "In a functional grammar," he contends, "language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realized" (xiv). In Halliday's paradigm, then, the

study of linguistic features can inform greatly about "rhetorical substance" and "rhetorical action." Like Bakhtin, he finds that "there is no clear line between semantics and grammar" (xix); and in Halliday's view, our lack of a comprehensive model for studying semantics makes form, in use within contexts, a more profitable subject for study. Thus he writes:

We can give a semantic interpretation of text, describe the semantic system of a fairly restricted register, and provide a general account of some of the semantic features of a language, but in one way or another semantic studies remain partial and specific. We can on the other hand describe the grammar of a language, treating the system as a whole. (xx)

Grammar, then, "sort[s] out all [the] possible variables and assign[s] them to their specific semantic functions" (xx). Despite admitting that a "text is a semantic unit, not a grammatical one" (xvii), Halliday's approach, in the end, justifies the study of functional grammar as a way of understanding discourse by asserting that "... meanings are realized through wordings; and without a theory of wordings--that is, a grammar--there is no way of making explicit one's interpretation of the meaning of a text" (xvii). Emphasis on functional grammar, then, can be a useful way of shedding light not only on syntactics but also on semantics and pragmatics.

For this reason, works like Halliday's, Brown and Yule's, Clark's and Green's have been most useful to me because they have shown ways that, and have provided criteria by which, discourse and genre may be studied. Suter, too, in his methodological and balanced examination of one text type²³ (the Wedding Report) has provided a model for my own work on the travel text

Other Theoretical and Critical Influences

Earlier in this chapter, I discussed, among a variety of issues, two important points. 1) I described the danger associated with decontextualized readings of travel

writing through discussion of particular biographers' uses of travel literature, and 2) I introduced the link between ideology/context and genre in my review of the work of a number of genre theorists. At this point, I wish to bring these two issues together in a discussion of other theoretical and critical approaches--the most important of which is postcolonial theory--to show how I have (or why I have not, as the case may be) applied them to my study of the travel genre.

Postcolonial Theory

I began my introduction by suggesting a lack of travel writing criticism in the twentieth century. In the latter part of this century, however, interest in travel writing, admittedly, has increased. This rise in interest, in large measure, has been a result of the proliferation of poststructural--primarily postcolonial--theory within the academy. Since Said's ground-breaking text, *Orientalism*, travel literature has been a part of many theorists' interdisciplinary attempts to unravel the ways the West ("developed nations") have perceived and depicted others in the East (in "developing nations"). Said's work, and much of the postcolonial theory that has followed it, has been exceptional in its ability to highlight issues of racism and to demonstrate the link between economic or geographical imperialism and intellectual imperialism; that is, between cultural artifacts such as history books or paintings and the empires that have produced them. However, much postcolonial theory, in my view, has a number of shortcomings, especially in the context of a genre study like mine. In what follows in the next few pages, I will address a number of works of postcolonial theory which seem to represent the sorts of issues, and approaches to issues, found within the postcolonial canon. I will show why I find postcolonial theory important and useful work; however, I wish to problematize it as an approach and suggest why, ultimately, it does not function as a central theoretical node of my genre study.

Ostensibly initiating what is now usually described as postcolonial theory, Said's *Orientalism* establishes the link between Orientalism²⁴ (of which one tool is travel

writing) and (intellectual) imperialism, suggesting that "Orientalism reinforced, and was reinforced by, the certain knowledge that Europe or the West literally commanded the vastly greater part of the earth's surface" (41). Said reveals a broad sociopolitical context for discourses about the Orient; his work helps to explain the motivations for and effects of Orientalist discourse(s), ultimately showing that "literature and culture" are not "historically innocent," but instead help perpetuate "[a] web of racism, cultural stereotypes, political imperialism, [and] dehumanizing ideology" (27). To a large extent--at least in a very basic sense--Said's work has been accepted within the academy and has influenced much of what has been said about so-called "Orientalist discourse[s]." But *Orientalism's* shortcomings have been highlighted by many. Among the most common complaints about the work is that it is too totalizing in its approach and as such might blur distinctions between nations, cultures, historical periods (although Said does account for *some* historical changes and national differences), and, I would suggest, genres.²⁵ Especially frequent as a criticism of *Orientalism* is that Said's attempts to unpack the East/West binary--which he sees largely as a Western construct--merely reinscribe it, albeit in a reformulated state. Related to this criticism is the charge that *Orientalism* essentializes the nature of cultural contact, committing the very mistake his work is supposed to correct. Ali Behdad puts it thus: "[f]ronically, in denouncing the essentialist and generalizing tendencies of Orientalism, Said's critical approach repeats these very faults" (11). To my mind, these criticisms seem valid ones, expressing the limitations of Said's seminal text.

Much of the most useful postcolonial theory which has followed *Orientalism*, however, has been less totalizing and more nuanced. Said, himself, fifteen years later in *Culture and Imperialism* seems to recognize the necessity of more specific projects. In what is, perhaps, a response to the criticisms of *Orientalism*, he writes:

... revisionist [postcolonial] scholarship ... has varied, if it has not altogether broken up the geography of the Middle East and India as

homogenous, reductively understood domains. Gone are the binary oppositions dear to the nationalist and imperialist enterprise. Instead we begin to sense that old authority cannot simply be replaced by new authority, but that new alignments made across borders, types, nations, and essences are rapidly coming into view, and it is those new alignments that now provoke and challenge the fundamentally static notion of *identity* that has been the core of cultural thought during the era of imperialism. (xxiv)

Such a statement, ostensibly meant as a critique of imperial essence-making, also seemingly hints at Said's own wish to avoid monolithic notions of East and West, suggesting, as he asserts elsewhere, that "all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily differentiated, and unmonolithic" (xxv). This notion of hybridity, borrowed from Bhabha²⁶ and others implies the notion of resistance to empire. Unlike his stance in *Orientalism*, Said, in *Culture and Imperialism* asserts, "there was *always* some form of active resistance, and in the overwhelming majority of cases, the resistance . . . won out" (xii). Said's conception of hybridity, as in Bhabha's formulation of the phenomenon, also implies an ambivalence in colonialist discourse. Said, to cite just one example, admits that Conrad is both "anti-imperialist and imperialist" (xviii). Thus, in his more recent postcolonial work, Said acknowledges some of the more complex and ticklish aspects of power. This approach seems a more useful, productive way of dealing with novelistic or travel discourses which are, as I have indicated earlier, in large measure, dialogic entities.

Other recent postcolonial theory has addressed the notion of "the colonized's" complicity in colonialism. Ali Behdad, for example, postulates the notion that "colonial power . . . has a productive function . . . open[ing] positions that meet ['the Oriental's'] needs." Thus, colonial power becomes, in some ways, "acceptable" (12). He asks: "[n]o matter how 'weak' the Orientals were, would they really have accepted the European colonizers if they were *only* being dominated and repressed by colonialism?" (12).

Behdad's expression of such an idea hints at the notion of class within "subaltern" groups, thereby postulating a more complex notion of power and authority, not unlike that theorized by Foucault.²⁷ Mary Louise Pratt also has tried to view the many-sided complexity of power relations. In her *Imperial Eyes*, she recognizes reciprocity between members of empire and members of 'the colonized,' suggesting that "[t]ransculturation is a phenomenon of the contact zone" (6)--that is, when cultures interact in the travel context, cultural exchange is made between all parties involved. She allows that "subjugated peoples . . . do determine to varying extents what they absorb into their own [cultures], and what they use it for" (6). Attempts at theorizing colonialism such as those put forward by the likes of Behdad, Pratt, Bhabha, and the later Said seem more true to the diffuse and varied natures of power use and distribution, making these sorts of later postcolonial theory, in my view, more valid theorizations of power than one might find in *Orientalism* or in texts like it.

Ultimately, however, a sizable portion of postcolonial theory, although conscious of resistance,²⁸ hybridity, and ambivalence as concepts, is, at best, ambivalent itself, and at worst is extremely pessimistic about "resistors'" abilities to effect meaningful change upon Orientalist discourse. Ali Behdad, who is interested in exploring "opposition and counterideologies in . . . hegemonic discourse" (1) finds that "[o]pposition" is "not a negative force outside the dominant, but a formative element that mediate[s] the production and maintenance of orientalist power and knowledge" (1-2). From here, it seems an all-too-small step to Spivak's assertion that the "subaltern cannot speak" (308). Some of the postcolonial theory which, on the surface, would seem to empower "subjugated peoples" or help open spaces for them to speak tends, when integrated with analysis of primary text, to reinscribe simplistic binary-based equations like West is to East as power is to powerless. Pratt's discussion of Creole travel writing in *Imperial Eyes*, for example, ultimately--as Arshi, Kirstein, Naqvi, and Pankow point out in "Why Travel?"

"--suggests that non-Western travel writing "depend[s] on the validating gaze of an Other" which is a "liberal denial of agency to the Creole traveller" (236).

Such a framework in which resistance against colonialist discourse is *only* to be reappropriated by colonialist discourse seems to lessen the force of works that, and to disempower those who, would "write against empire." My realization of such a framework sometimes puts me in strange company; I begin to ask, as does the rather reactionary Russell Jacoby²⁹ "[w]here does that leave us?" (32). Does this make every utterance by a Westerner about the East just another example of Orientalism? Tzvetan Todorov poses a similar question. He asks: "Do the past attempts at describing [for example, 'Japanese culture' or 'Near Eastern traditions'] tell us about *nothing* except the observers' prejudices, or do they transmit, despite these prejudices, *something* of the societies observed?" (374). To slot "Western" perceptions of "the East" into the category "Orientalism" as some postcolonial theory, at bottom, seems to do, might reduce the impact the term "Orientalism" could have and, perhaps, reduce the ability of theory--by deflecting attention towards seemingly less important concerns related to the notion of "othering"-- to meaningfully combat that which is really alarming, such as instances of racism³⁰ or the practice of genocide.

Another of the related difficulties manufactured by much postcolonial theory is the conflation of the tendency to "other" or generalize about the Other with "Orientalism," as if "othering" were exclusive to the West's descriptions of the East, as if the two terms were interchangeable. Seemingly, the recognition of differences based on "race," gender, and/or class is part of human experience in general, however varied the configurations of differentiation might be from culture to culture. Yet, there is an implicit assumption of the lack, or a seeming dismissal of the importance, of the existence of a corresponding Occidentalism and its effect on power relations. Dennis Porter, for one, suggests the similarities between Orientalism and Occidentalism:

Even granted the differences in the traditional relations of geopolitical power between the colonizing West and colonized East, it is difficult to imagine how from a theoretical point of view our Orientalism would look very different from the Occidentalism of other parts of the globe. (5)

It would seem that the tendency to "other," which is so much a focus of postcolonial studies of Western texts³¹--especially of texts from non fiction genres like travel writing--is by no means peculiar to Western thought if, as Porter suggests, the basic structures of Orientalism and Occidentalism are similar. Much postcolonial theory, by its repetitive associations of "othering" with "Orientalism" would suggest otherwise. But *any* reader of travel texts will realize that generalizations about the Other occur in both travel texts by Western *and* by non-Western or "ambiguously-identifying" authors.

To observe this, we could consider one or two travel pieces written in the past forty years by writers, for example, from India, or of Indian origin. R. K. Narayan, in his *My Dateless Diary*, begins a section devoted to describing New York with blanket generalizations:

Americans like to know how far they are being liked by others. They have a trembling anxiety lest they should be thought of badly. We Indians are more hardened, having been appreciated, understood, misunderstood, represented, misrepresented, rated, and over-rated from time immemorial both in factual account and fiction. (37)

Here, in his typification of Indians and Americans, Narayan highlights the repetition of representation of Indians "from time immemorial." However, he does not subvert the tendency to generalize; rather he indulges in it himself. In fact, he sees the need to "appreciate" such traits in order to "understand the country and its people" (38). In this case, then, generalizations seem part of non-Western travel writing.³²

Further problematizing the well-established link between postcolonial theory and travel literature is the utilization of "Orientalist" techniques and tropes by travel writers

who are immigrants to the West.³³ Rohinton Mistry, an Indo-Canadian, sincerely, albeit self-reflexively and humorously, undergoes a process of souvenir collection while in Scotland (he depicts, in his "Searching for Stevenson," his quest for a bust of Robert Louis Stevenson as a present for a friend).³⁴ Alberto Manguel, an Argentinian-Canadian writer, refers to Algeria as a place existing in both the past and present.³⁵ He states: "Tunis is merely a modern city; Kairouan belongs, at least its central core, to the Middle Ages" (166), and puts forward an image of "a sundial which started registering the hours of service one thousand years ago" (169-70) to reinforce such a notion. And what of the works of V. S. Naipaul on India or Salman Rushdie's description of travels in Nicaragua?³⁶ In both cases, generalizations about the Other can be found. Can these easily be put forward as examples of "Orientalism" or "Central Americanism?" If so, is the source of such "othering" the West?³⁷ Mary Louise Pratt--in what is meant to be "both a study in genre and a critique of ideology" (4)--identifies the problem of attributing travel tropes such as "generalizations about others" solely to Western travel writing about the East. She writes: "... many of the conventions and writing strategies I associate ... with imperial expansionism characterize travel writing about Europe as well" (10). But in her "genre-study" she wishes to avoid suggesting travel tropes or conventions that may cut across national or cultural boundaries. As is naturally the case with most postcolonial critics, the critique of ideology might obscure genre characteristics. It seems evident, then, that when theorizing twentieth-century travel literature--a genre which, unlike its form in, for example, the eighteenth century, is no longer the near-exclusive domain of Western writers--postcolonial critiques should be used carefully. In my view, a postcolonial critique will be most suggestive after a thorough genre analysis has been made. This way, generic conventions will be less likely to be taken as exclusively Western perceptions. Seeing, like Dodd, the tendency in travel criticism to "concentrat[e] on social content ... and neglect ... the conventions through which meaning is produced" ("The Views of Travellers" 136), I wish to approach my subject matter through the framework

of genre. Such a framework, hopefully, will lead me in this thesis--and in later studies--to a more measured and exact critique of "social content."

Travel Criticism

Instead of being informed by (usually interdisciplinary) works of postcolonial theory, my thesis, more often, has been influenced critically by work dealing with problems more peculiar to travel literature. Especially useful to my genre analysis have been theories describing space and time in travel literature. Barry Curtis and Claire Pajackowska's "'Getting There': Travel, Time and Narrative," is one good example of such criticism. Their article contends that "[t]he 'trip' constitutes a lapse in the regular rhythms of mundane existence, it leads to a place where time 'stands still' or is reversed into a utopian space of freedom, abundance and transparency" (199). They show how this perception of time in the travel context affects writing about travel. Also provoking is Jacques Ranciere's "Discovering New Worlds: Politics of Travel and Metaphors of Space." Using the apostles' return home as cited in the Gospel of John as a point of embarkment, Ranciere explores the notion of identity as it relates to "'here'" and "'there'" (29) and suggests the connection between "discursive space and territorial space" (31). Madan Sarup also suggests the link between the representation of space and the representation of self, foregrounding the issue with the title of his article "Home and Identity." And Michel Butor in his well-known "Travel and Writing" considers space and time in the combined contexts of literature and travel. He proposes that "to travel, at least in a certain manner, is to write (first of all because to travel is to read), and to write is to travel" (53). He considers, among other things, movement through a textual space in relation to movement through geographical space.

Such theoretical enterprises, while influential to my thinking about travel and travel writing, are limited, however, by their overall lack of in-depth textual analysis. Without substantial links to particular texts, these writers' arguments, although articulate and

convincing, sometimes lack evidential force; closer examination of primary texts might increase the impact of these articles. For this reason, despite the influence such ideas have had on my thinking about travel literature, criticism that has deeply explored particular works of travel literature has been suggestive in a more substantial, tangible way, and has been more *apparently* influential on my thesis.³⁸

Among the "case studies" that have been useful to me is Dennis Porter's *Haunted Journeys*. His work is an in-depth examination of a number of influential travel writers such as Gustave Flaubert, V. S. Naipaul, Charles Darwin, and John Boswell, and each of these case studies functions as a body of evidence substantiating his larger claims (or his underlying, unasserted opinions) about the travel genre. For instance, Porter touches on the long-standing belief, and the assertion of the belief within travel writing, that the purpose of travel (and travel literature) is an educational one.³⁹ He then situates this thinking about travel and travel writing in the context of Darwin, showing how the naturalist integrates the educative seriousness of travel with its pleasures. Porter cites Darwin thus:

'. . . it appears that nothing can be more improving to a young naturalist than a journey in distant countries. It both sharpens, and partly allays that want and craving, which, as Sir J. Herschel remarks, a man experiences although every corporeal sense be fully satisfied.' (qtd. in Porter 157)

In this way, Porter contextualizes his commentary about travel writing in general within the particular.

Brief articles such as Janet Giltrow's "'Painful Experience' . . ." likewise can tell us something interesting about the particular authors under discussion (in this example, Trollope and Moodie) while also repeatedly gesturing beyond these particulars to more general characteristics of travel writing. Giltrow's situating of the particular within the generic is especially clear in passages such as this:

Frances Trollope's *Domestic Manners of the Americans* is clearly a travel book: it begins with the writer's embarkation from England; it includes large, discursive, informational units comparing life in the New World to life in the Old; it concludes with the writer's departure from the foreign scene. (132)

As Giltrow has done here and elsewhere, I, too, will attempt to contextualize particular case studies within a larger generic framework.

Other examples of texts which attempt some substantial degree of generic description and definition are Paul Fussell's *Abroad*, Philip Dodd's "The Views of Travellers . . .," Charles Batten's *Pleasurable Instruction*, and Jenny Mezcziems's "'Tis not to Divert the Reader' . . ." Both Paul Fussell and Philip Dodd attempt to show some of the trends in, and historical factors influencing, travel writing in and around the 1930s. And both writers support their particular claims about the genre⁴⁰ by examining, in reasonable detail, a few authors' attempts at travel writing. Dodd looks most closely at George Orwell and Graham Greene to show how travel conventions are "bearer[s] of social meaning" (136); and Fussell focuses on, among others, Robert Byron, W. H. Auden, Evelyn Waugh, and D. H. Lawrence to illustrate his claims about travel writing. Similarly, Mezcziems and Batten examine the travel genre within a specific historical context (Mezcziems describes seventeenth-century travel literature while Batten's concern is with writing from the eighteenth century). Both writers examine representative travel texts from the period as a way of lending credence to their generic claims. As models for showing the interplay between a text and the genre it represents, then, the work of Porter, Giltrow, Fussell, Dodd, Mezcziems, and Batten have been very useful.

However, Mary Louise Pratt's *Imperial Eyes*, despite my previously-cited objections to the text, probably, has influenced most saliently (relative to other pieces of travel criticism) the course of my own study. Like the aforementioned critics who have tried to be suggestive of genre through the study of a small number of cases, Pratt also

plumbs the depths of a relatively small body of travel texts (persuasively complementing her in-depth studies with numerous gestures to other travel works) to help bring to light something meaningful about the travel genre. However, unlike Porter or Fussell's studies, for example--but like my own--Pratt's *Imperial Eyes* reflects an interest, to some extent, in the analysis of the discourse of travel writing. Her attention to language use is seen, for example, when she analyzes a passage from John Barrow's *Travels into the Interior of Southern Africa*. In this instance she highlights the contribution of "stative verbs and intransitive constructions" to the appearance of Barrow's authority, as they suggest "detachment of what is said from the subjectivity of both the speaker and the experiencer" (76). Such a suggestion helps to bring into view the important connections between form, content, and context in travel writing. Pratt's point shows the link between discourse and genre (or sub-genre in this case, as she identifies Barrow as part of a "bureaucratic/scientific" [76] tradition). In that Pratt's (occasionally) discourse-based approach is one of the few, if not the only, study of travel writing attempting to show form and content's relationship, it, naturally, has informed my own work on this level. But, as Pratt's linking of form and content is only one of a number of strategies she employs in her postcolonial/genre-defining project--rarely is her analysis of discourse features a sustained one--my thesis parts ways with *Imperial Eyes* in that my work sees the discourse style, or form, as unwaveringly central to any understanding of genre. Thus, as indicated earlier in my discussion of genre and discourse theory, the study of linguistic features in works of travel writing is my preoccupation, my central concern.

Criteria of Study

The formal, semantic, and pragmatic diversity of the travel genre (and of any genre) cannot be discounted. Writers from a variety of countries travel to a variety of places, write various comments about their travels in various forms. This said, however, there are some regularities that become apparent to the reader of travel literature. This

study is an attempt to illuminate and meditate on some of these regularities. But to decide what aspects of travel writing--what regularities or conventions--should be highlighted is not a simple matter, especially in a study as brief as this. In the end, I chose three aspects (among hundreds of possibilities) to analyze within the context of particular travel texts. By no means do these categories provide definitive conclusions to the study of this genre; but hopefully, they will serve as a base for later studies of twentieth-century travel writing, studies such as those I emphasize in my conclusion.

The categories are 1) the spatiotemporal contextualization of self (and others); 2) the relationship between writer and reader; and 3) the tendency to depict chaos and/or order. These aspects--especially the first two--have been chosen because of their relevance to travel texts written by writers of *all* nationalities, travelling in *all* geographical locations. That is, regardless of a writer's national identity, a travel writer needs to spatiotemporally contextualize him/herself relative to places and events; and he/she must conform to a particular (though as we will see, flexible) relationship with his or her reader. A writer's depiction of chaos and/or order (category number three) also seems to relate to writers across various national and ethnic boundaries. It may be that this category is the most amenable of the three to postcolonial criticism--certainly, this issue is frequently, though sometimes peripherally, addressed in postcolonial work. These three categories, to be analyzed over the course of my thesis, also seem appropriate as they, to varying degrees, stand up to integrated syntactic, semantic, and pragmatic analysis. In each of the three categories, then, (especially in my "reader-writer relationship" sections) my linguistic findings are easily pragmatically contextualized.

Spatiotemporal Contextualization

One of the core (and perhaps too-obvious) truths about travel writing is that, to a substantial degree, the purpose of the genre is for a narrator to relate the events of a journey. As events require a context in which to transpire, it is the writer's task (in order

to enrich or clarify an occurrence for his or her reader) to provide this context. Among a variety of variables in the context of an event are the time and place (space) in which an event occurs. Using the valuable works on narrative and narrative technique of Gerard Genette, Mieke Bal, and Wallace L. Chafe, I will account, in my discussions of spatiotemporal context, for some of the conventional ways in which writers may depict space and time relative to themselves (and their readers). Unlike some novelistic discourse, travel writing does not depend on strict sequentiality; that is, the order of events which constitutes the "plot" is often a less crucial factor in travel writing than in, for example, the novel. Understandably, then, strict "story" sequence is not a prevalent technique; rather, it, very often, is reserved for events high in drama or tension. In other instances, especially high frequencies of summary techniques occur as a narrator describes segments of a journey in which few seemingly "significant" events have transpired.

Also important in the discussion of spatiotemporal context are the ways in which some writers 1) may imply movement through a particular geographical location; 2) depict particular "stock" travel situations such as "being lost"; 3) depict space in such a way as to appear "objective," "scientific," or simply trustworthy or reliable. Spatiotemporal contextualization is an important criterion for analysis because it pervades the entirety of a travel text--the situation of travel demands attention to space and time--and it is especially important as it impacts on my later analyses of "chaos and order."

Reader-Writer Relationship

Besides requiring its writers to depict space and time, the travel genre also insists that its writers inform their readers⁴¹ But the perception on the part of the writer of the degree of Background Knowledge of the particular topic under discussion, and the assumption of a particular cultural, social, and intellectual frame of reference possessed by the reader affects just how the writer informs his/her reader. As Bakhtin writes, "[e]very discourse presupposes a special conception of the listener, of his apperceptive background

and the degree of his responsiveness; it presupposes a specific distance" ("Discourse in the Novel" 346). So, depending on the topical matter at hand, the writer may assume a high degree of previous knowledge on the part of the reader--such an assumption will lead to particular linguistic strategies such as presupposing expressions--or may assume a low amount of readers' previous knowledge which might lead to assertion. In some cases, allusion to things (perceived as) familiar to the reader may accompany (and help facilitate) the conveyance of information.

The reader-writer relationship--like any relationship--however, is based, to some degree, on the assertion of power. Thus, there are some utterances that seem less motivated by a desire to inform the reader (although informing is what may *appear* to be the motivation) than with establishing or maintaining the writer's power over, or prestige in the eyes of, the reader. My examination of reader-writer relationships is, as mentioned earlier, an especially good place for us to observe how functional linguistics greatly informs pragmatics.

Chaos and Order

The final category upon which I base my analysis of travel writing is a more thematic one in nature, namely, the ways in which writers depict conditions of chaos (or disorder) and order (or harmony). As Giltrow and many other travel critics have suggested, the experience of travel may be intensely disorienting.⁴² Unfamiliar surroundings, unfamiliar cultural environment, loneliness, fatigue--all of these may cause a traveller to perceive his or her environment as chaotic. In travel writing, then, scenes of chaos, naturally, come up again and again.⁴³ A good portion of my analysis of chaos and order will be designated for describing the linguistic strategies employed by writers interested in reflecting chaos.

Although the depiction of chaos is conventional in travel writing, so too is the depiction of its complement, order. One might speculate that the perception of order

occurs when a traveller/narrator is most at ease. This is often the case, as the most frequent depictions of harmony take place when a writer/narrator is in repose. For Western writers depicting the East, however, we will see that order and tranquillity are very often associated with the (perceived) simplicity of peasant life. In such scenes, very often a connection between timelessness--the suspension or slowing of time--and order is made. It may be, also, that the imposition of order on the text is part of a writer/traveller's desire to reclaim a feeling of control--to make the unfamiliar, familiar, or at least predictable.⁴⁴ As a thematic tendency in travel texts, the balance of chaos and order--often a consequence of the writer's alternating between the two states--is almost always an important consideration.

Primary Texts

Deciding what texts would form the sources for my observations about travel writing, like choosing the criteria for analysis, involved making some difficult decisions. In making such a choice, one is torn between studying a great number of texts somewhat superficially or looking at a small, or reasonably small, number of texts at some depth. I have chosen the latter strategy, but with the attempt to accommodate the former. That is, I have tried to study two texts in detail--Vita Sackville-West's *Passenger to Teheran* and Robert Byron's *The Road to Oxiana*--and in doing so, relate these texts whenever possible (especially in my endnotes) to a wide and diverse range of travel writing. Thus, my observations are deeply rooted to the particular cases, but not limited to them; by gesturing outwards beyond the core texts to other pieces of travel writing, I show how my observations have wider relevance, and are applicable to a variety of circumstances.

In selecting the texts for detailed analysis, I aimed at finding two pieces with enough in common to make their comparison worthwhile. And Sackville-West's *Passenger to Teheran* and Robert Byron's *The Road to Oxiana* do have some considerable similarities. For example, each work focuses to some degree on notions of art, literature,

and architecture; thus, the topics of their discourses are often similar. Both authors also belong, in a general sense, to a "leisure," or privileged, class of travellers. Both writers travel through similar parts of the world, discussion of "Persia" forming a considerable portion of both *Passenger* and *Oxiana*. Further, the two texts are produced and published during a relatively narrow historical period between the wars, *Passenger* coming out in 1926 and *Oxiana* pressed in 1937. This reasonably short span between the texts' production allows us to assume (if any) only a negligible change in standard British English use and to generalize, to some degree, that cultural change (in both England and "Persia") over such a short time frame is not intensely problematical.

Nevertheless, the differences between *Passenger* and *Oxiana* are often obvious and remarkable.⁴⁵ Sackville-West's work is a relatively consistently monologic narrative piece,⁴⁶ seemingly typical in form of much published travel writing in this period. She usually depicts herself as a lone traveller,⁴⁷ a detached observer reconstructing what she has, from a distance, observed. Byron's piece, in contrast, is an extremely heteroglot text, written in journal form. It contains, for example, brief sketches of dialogue, long didactic historical essays, and descriptive passages about landscape and architectural features. The fragmentary nature of his discourse is supported by the realities of the journal form. Fortunately, however, the great stylistic difference between the two texts is not entirely problematic. Underpinning my choice of texts is the belief that discourse and situational regularities found in the midst of such diversity will carry considerable weight in my attempt to describe, and generalize about, travel writing.

Chapter 2

In a letter to Virginia Woolf dated 23rd February, 1926, Vita Sackville-West sums up her *Passenger to Teheran* by describing it as "a rambling, discursive sort of affair" (106). She then goes on to "despair" at the quality of this work in comparison to Woolf's "lovely books" (106). Such an opinion of the relative merits of the two writers--supported even currently by academic canon-builders the world over--seems in keeping with Sackville-West's feelings throughout her relationship with Woolf. Mitchell A. Leaska, for instance, tells us that in Sackville-West's view "[Woolf] was the superior writer" of the two (Introduction 12). But however interesting a debate on the superiorities and deficiencies of each of the two writers might prove to be, it is not my project here. Nor is it my goal to score one for the underdog by disproving the validity of Sackville-West's description of her work. I do wish to show the worth of *Passenger to Teheran*, however, I will do so by concurring with Sackville-West's description of her writing. In places, *Passenger* is, clearly, "a rambling, discursive" piece. But these are the qualities that make the book interesting to read. As a starting (and finishing) point for this chapter, then, I wish to erase the negative value Sackville-West (publicly, at least) places on discursiveness, and suggest that this quality is one of the text's strengths, especially since such discursiveness seems to mirror the very unpredictable, sometimes dreamlike, and often chaotic nature of the experience of travel.

We see, most vividly, the rambling nature of parts of Sackville-West's discourse in the many passages in which she describes chaotic and disorienting experiences--examples of this will be discussed near the end of this chapter. But we also observe a discursive quality in Sackville-West's writing in instances in which she describes her movement through geographical space. It is with this topic that I wish to begin.

Spatiotemporal Contextualization

Throughout *Passenger to Teheran*, Sackville-West relies upon non-sequential summary--or summary with unspecific spatiotemporal description--as a strategy for relating her travels, for showing her movement through space; this technique, as we will see, often lends her work a vague, indefinite quality. However, in the midst of this lack of specificity, Sackville-West often lays out a very clear, though basic, itinerary of her trips, providing a limited context for events. Many of her "summary" passages could be said to be comprised of two parts: in the initial section, Sackville-West introduces a particular journey's bare framework; and in the second part, she relates the unspecifically spatiotemporalized events that take place within the frame. One excellent example of Sackville-West's strategy is found in her almost page-long description of her journey from Teheran to Kum (Appendix A). This passage begins:

S1 Leaving Teheran at dawn, through the streets still fresh from the efforts of the water-men, who in their unscientific but efficacious way fling the contents of jugs and pails (even of saucepans) across the road, scooped out from the stream in the gutter, we came presently to Kum, its great gold mosque gleaming brilliant above a field of young wheat. S2 We had crossed nearly a hundred miles of strange, desolate country. (79)

In this minute section of text, Sackville-West sets out the general structure of this entire trip: the departure point, the destination, one brief physical image for each location (the water-men's business in Teheran and the mosque at Kum), and the distance travelled. Such brevity might at first leave readers to wonder what exactly has transpired over this great distance; we arrive in Kum just barely after we realize we have left Teheran. We might initially feel shocked--perhaps alienated--by such a quick dispensation with "a hundred miles of strange, desolate country," especially since departure from Teheran is delayed by a lengthy non-finite verb phrase's relative clause ("Leaving Teheran at dawn, through the streets still fresh from the efforts of the water-men, who in their unscientific

but efficacious way fling the contents of jugs and pails (even of saucepans) across the road, scooped from the stream in the gutter, . . ."). But we soon realize that this bit of text merely serves to contextualize what follows it, and we are immediately relieved of these feelings.

After etching her trip's basic itinerary, Sackville-West commences with the most interesting (and for us, most important), second part of her summary, namely, the non-sequential relation of events which take place along this road. Filling in the details of this trip, Sackville-West embarks upon what in Pratt's terms is one of the "conventional components of travel books since at least the sixteenth century" (27), namely, a description of her natural surroundings. Here, in the "desolate country" passage (Appendix A), the copious description of various flora and fauna, and of "[c]urious geographical formations" (S3) is, typical of Sackville-West's writing, image-laden prose, rich with colour ("blue jays"; "blue-and-orange bee-eaters"; "brown vulture[s]" [S3]; "a crimson cliff"; "sick-turquoise green" [S5]) and with figurative language ("like the dreams of some mad painter" [S4]; "like murderous engines of war" [S5]). Such descriptive prose reflects a concern for meticulous diction and a keen awareness of physical features, both of which are among Sackville-West's strongest attributes. However, despite this vibrant language and specific description, the passage lacks chronological and spatial specificity. Of course, the reader knows that all of the events described in the "desolate country" passage (Appendix A) occur somewhere and sometime along the "hundred mile" stretch between Teheran and Kum--a point made clear just a moment ago; however, one might have a difficult time pin-pointing exactly where and when within this journey they take place. This lack of specificity in Sackville-West's discourse is, linguistically, a result of her use of the indefinite quantifier *occasional* and the repeated use of the complex temporal conjunction *now*. For example, she states only that she spots "an *occasional* brown vulture" (S3, italics mine) instead of inscribing, more exactly, the precise time and place of

each viewing. And similarly, rather than clarifying when and where along the road the landscape takes on particular characteristics, Sackville-West writes:

S5 *Now* it seemed that a regiment of giant tortoises advanced, evil under the cliff of their shells; *now* like murderous engines of war a promontory of rocks threatened, frozen in their array; *now* the monotonous brown was stained by a crimson cliff, and *now* by a patch of sick-turquoise green . . .
(italics mine)

In this case, if the reader burns to know--or make a claim about--the exact sequence of events, he might wish to consult what Brown and Yule call the "natural order" whereby "[a] sequence of events in time . . . will often be presented in the order in which they happened . . ." (144). In doing so, the reader would be conflating *now's* internal function--in which "successivity is not in the events being talked about but in the communication process" (Halliday and Hasan 263)--with its external function--in which successivity *is* measured by the order of events. However, as Halliday and Hasan explain, "[t]he communication process . . . is at one remove from the time dimension of the processes of the external world that form the content of communication" (265); thus, we should be cautious about merging the two (internal and external) functions of *now*, and relying too heavily on the notion of natural order. In its external function, then--which is, after all, what we are concerned with here--*now* implies, at best, a shaky (and thus disputable) sequence.⁴⁸ As a result, the exact "chronotope"--Bakhtin's term for a "temporal and spatial [relationship] that [is] artistically expressed in literature" ("Forms of Time and the Chronotope in the Novel" 84)--of each transfiguration of landscape is sacrificed, and a more general impression of time and place emerges.

Later in the text, in her description of her passage from Dilijan to Isfahan (Appendix B), Sackville-West again relates events and her impressions with little concern for inscribing their precise placements in the time-space continuum. As in the "desolate country" passage (Appendix A), Sackville-West contextualizes, in an extremely broad

sense, the bare geographical situation; she implies that she is on "the road from Dilijan" (S1), and therefore we assume that what follows takes place here. But she very quickly slides into iterative narrative,⁴⁹ a summary of the entirety of the landscape. As the passage progresses, the impression of summary--as opposed to strict sequential ordering--intensifies, heightened by Sackville-West's use of the indefinite quantifier *some* and the repeated use of the indefinite adverb *sometimes*. For instance, she writes:

S9 . . . *sometimes* we would come on a little oasis of green . . . and
sometimes an abrupt change led us into a gorge . . .

S11 . . . in *some* places the mountains rose as islands out of the lake . . .

S12 *Sometimes* the lake appeared straight ahead . . .

S13 *Sometimes* the lake lay to the left hand or the right. . . . (83-84, italics mine)

As in the "desolate country" passage (Appendix A), some of these examples provide the reader with a vivid image of Sackville-West's spatial orientation: she talks of "the lake appear[ing] *straight ahead*" and of its "lay[ing] *to the left hand or the right*" (italics mine). However, such locatives read not unlike an unmarked collection of (verbal) photographs, jumbled together in an old box marked "the road to Dilijan": they are telling and striking souvenirs of the entire journey, souvenirs which reflect particular moments of self-situation, but remain decontextualized from their exact places in the timeline of the whole trip by the use of *some* and *sometimes*. Each use of these deictics in this passage suggests a repeated occurrence; after all, *sometimes* implies an habitual, though occasional, event. Consequently, some sort of pattern emerges.⁵⁰ However, the indefinite nature of *sometimes* disavows any notion of a definite, chronologically-fixed pattern. Thus, in terms of time and space, within the very general context of "the road from Dilijan," Sackville-West provides little specificity.

Another linguistic feature that contributes to the impression of generalization in this passage is the use of the indefinite adverb *always*.

S7 . . . for we crossed many low cols, scarcely to be called passes, which *always* opened out again a view of plain as extensive as the one we had just conquered.

S9 . . . but *always* the view opened again . . .

S10 And although the plains were desert land, they were as good as watered by large and frequent (though *always* distant) lakes. . . . (83, italics mine)

Always, here, is a precise term insofar as it suggests, in each of its uses, a quantifiable measurement of events: it indicates occurrence without exception. Thus, at first glance, *always* may seem to contradict the effect of imprecision and generality created by the use of *some* and *sometimes*. However, *always* suggests a lack of change, of distinction between events; it functions to convey an impression of constancy, or at least, repetition. *Always* is specific only to the degree that the very general chronotope of the trip is: it indicates unaltering conditions along "the road from Dilijan." By using words like *always*, *some*, and *sometimes*, Sackville-West appears unable to put, or seems uninterested in rooting, events in unique spatiotemporal contexts.

But why would Sackville-West produce passages with relatively unspecific spatiotemporalization? The most obvious explanation could have to do with the economics of language itself; that is, with language's inability to keep up with the pace of life, to say all of the possible things that could be said about every moment of one's experience. This condition causes all utterances to be vocalized summarily on some level.

In fiction, too (which even in its most expansive manifestation is at best a summary of [a] life) we, of course, find summary, and condensation of events, necessary. Consider, for example, Joyce's *Ulysses*, a work which is noted for its remarkable attention to detail, its expansiveness when describing so many moments in the life of Leopold Bloom. Even here the gaps are plenty; it is possible to imagine countless, potential "moments" worth

describing which do not already appear within this 710-page day. It is easy to see, then, how events, and the relation of them, can never wholly mesh.⁵¹

However, as we have seen, *Passenger to Teheran* is a text that exhibits more than a mere occasional sequence-break for variety's sake. Its condensation of events is not determined solely by the realities of language use. Rather, Sackville-West's particular strategies for summary--besides being selected to a considerable degree by her genre--seem to be employed as a way of supporting her (also conventional) thematization of the "unreal" quality of travel.⁵² That is, in order to enhance the notion of dreaming--foregrounded in the "desolate country" passage (Appendix A) through her vivid and imaginative landscape description and her likening of the land to "the dreams of some mad painter," and in the "road from Dilijan" passage (Appendix B) by her use of words such as, "mirage," "ethereal," "fantastic," "unreality," "illusion," "myth," "distortion" (84)--Sackville-West represents time and space in an unspecific, often non-sequential fashion. Thus, the uncertainty conveyed by *some* and *sometimes*, and the generality suggested by *always*, mirror the unstable, fantastic experience of travel.

But the wish to create an "unreal," fantastic atmosphere might not be all that is behind the depiction of time and space we have seen so far in *Passenger to Teheran*. Sackville-West's method of description, in large part, might be born out of (her perception of) the geographical realities. Summary and lack of concern for sequentiality and precise chronotopicity might be a natural--though, some might suggest, perhaps peculiarly Western--reaction to travel in seemingly infrequently changing, or sparsely peopled environments such as the desert.⁵³ To Sackville-West, what would distinguish one sand dune, or one ridge from the next? How would she--and perhaps more importantly, why would she wish to--mark a distinct progression through an environment with few distinct, "name-bearing"⁵⁴ landmarks, in an environment where "[c]onditions do not seem to alter" (83)?

Such a tendency towards summary, though characteristic of Sackville-West's writing, is by no means peculiar to it. Many other writers who have travelled through the desert have dealt with their particular situations in similar ways. Edith Wharton, for example, in her *In Morocco*, at times, tends towards non-sequentiality and summary of events. In her description of her passage through the desert between Rabat and Fez she writes:

Range after range these translucent hills rose before us; *all around* the solitude was complete. Village life, and even tent life, naturally gathers about a river-bank or a spring; and the waste we were crossing was of waterless sand bound together by a loose desert growth. Only an abandoned well-curb *here and there* cast its blue shadow on the yellow *bled* [her italics], or a saint's tomb hung like a bubble between sky and sand. The light had the preternatural purity which gives a foretaste of mirage: it was the light in which magic becomes real, and which helps to understand how, to people living in such an atmosphere, the boundary between fact and dream perpetually fluctuates. (38-39, all other italics mine)

In this case, a relatively unspecific chronotope emerges for a number of reasons. The indefinite quantifier *all* in the phrase "all around," for example, conveys a sense of generality. Additionally, the repetition of *range* in the phrase "range after range" suggests Wharton's perception of an unchanging environment.⁵⁵ And to enhance the unimportance of exact spatial layout, she presents, in succession, the proximal space deictic *here* and the distal deictic *there*; this presentation suggests a somewhat vague notion of space in which relative proximity or distance is of little importance. Further, as in much of Sackville-West's writing in the "desolate country" and the "road from Dilijan" passages (Appendices A and B), Wharton alludes to the fantastic quality of her experience with words such as, "preternatural," "mirage," "magic," and "dream." Seemingly, then, particularizing time and

place in the description of desert travel is a difficult, or perhaps more accurately, an undesirable goal.⁵⁶

But, of course, there are places in which non-sequentiality and/or summary would be detrimental to the impact of a particular passage, places, therefore, in which relatively specific, sequentially traceable movement through time and space is described. One especially memorable example occurs as Sackville-West and her companions make a trip to the imperial treasury of Iran (Appendix C). In this case, the point of departure for the walk is implied: just before the party begins to move, the reader knows that they are in "the museum . . . [a]t the top of [the] staircase" (102). However, this implication of spatiotemporal context soon unfolds into clear and sequential chronotopicity, as Sackville-West logically charts her passage to her destination:

Through the garden we went, picking our way over the half-laid bricks, while the pigeons cooed and the soft spring air wandered in the young green of the plane trees . . . through the garden and into the palace again, by a low doorway and a dark narrow passage, stooping lest we should knock our heads; up a flight of steps, reaching finally a small room with barred windows. (102)

Here we observe very specific trajectory locatives denoting path ("through the garden . . ."; "by a low doorway and a dark narrow passage . . ."; "up a flight of steps . . .") and goal ("into the palace again . . ."; and "reaching . . . a small room"), locatives which establish a tangible picture of the spatial arrangements over the span of text. However, this fact alone does not distinguish this passage from, for example, the "road from Dilijan" passage (Appendix B) which also contains specific deictics and locatives. What does mark the "treasury" passage as different is that the use of deictics and locatives is not qualified by indefinite markers such as *some* and *sometimes*. Thus, we have more justification for assuming Sackville-West has presented, in her discourse, the "natural order": the sequence

of events mirrors her presentation of them. And in this way, a very specific chronotope for this passage is drawn.

One explanation for such a clearly etched situation of self in time and place is the extraordinariness of the experience the passage describes. This scene recapitulates an almost epiphanic experience, the thrilling moment in which Sackville-West and her party, quite unexpectedly, catch sight of "a sea of precious stones" and "pearls of the finest orient" (103). Given such a surprising and exciting experience, it seems reasonable that even minute details of the event, such as one's exact path into the treasury--details which in less eventful circumstances might be forgotten--would be lodged in Sackville-West's memory (or, at the very least, it seems logical that Sackville-West would make a special effort to retrieve such details). Consequently, these minute details may be related to the reader. In a section of text, then, in which such a singular event is foregrounded, memory of it runs deep and precise spatiotemporal contextualization, thereby, is made possible.

The specific and sequential chronotopicity which defines this section of text may not be merely a result of Sackville-West's accurate memory, however; such spatiotemporal particularization seems part of an overall strategy to convey her sense of surprise at the eventual viewing of the jewels. Of course, a good portion of the surprise is effected by the low expectations she has for the treasury visit: she says that she "was not very much excited at the prospect of seeing the treasury of imperial Iran" (103) as it would likely mirror "the shabby condition of everything in this ramshackle country" (102-103). And she supports her low expectations by describing the less-than-opulent condition of the palace and the grounds: the bricks are "half-laid"; the doorway is "low"; the passage is "dark" and "narrow," which causes her party to duck "lest [they] should knock [their] heads"; and the treasury itself is "a small room with barred windows" (103). However, the sequential relation of the dense cluster of locatives at the start of the passage instigates a slow-down of time. Each moment is highlighted and it becomes necessary that the reader follow Sackville-West's path. Thus, the reader is drawn into the immediacy of the text: he

is not held outside of it, being relayed a summary of events as in the "desolate country" and the "road from Dilijan" passages (Appendices A and B), but is encouraged to experience, vicariously, that which Sackville-West experiences. In this way, the surprise that Sackville-West expresses on seeing "all the spoils of India" (103)--a surprise contingent on the particular details of each moment leading up to the event--is, to a large degree, felt by the reader. As Sackville-West identifies with "Aladdin in the cave," so does the reader, facilitated by the particularization of time and place, identify with Sackville-West, instead of merely absorbing her authoritative description of general events.

This attempt to draw the reader into the immediacy of the text is by no means the only attempt made by Sackville-West to shrink the distance between an event's occurrence and its reception by the reader. There are instances throughout *Passenger to Teheran* in which spatiotemporal distance is made relatively short. Most often, this shortening effect is created, as it is in a variety of other travel and non-travel texts, by the use of proximal time and space deixis.⁵⁷ We see one example of this when Sackville-West records her attempts to keep up with the ever-lively Gertrude Bell. In this instance she writes, "I limped after her as she led me down the path, talking all the time, *now* in English to me, *now* in Arabic to the eager servants" (41, italics mine). The intent, and the effect it seems, of Sackville-West's use of proximal time deixis is two-fold: first, it suggests a spontaneity, a "promptness" (41), about Bell's character; it enhances the depiction of Bell as an extremely active and impulsive figure. And second, and most importantly for our purposes, *now* increases the immediacy of this scene; the events, which are embedded in the past--"I limped . . . she led . . ."--are brought nearer to the present by the use of proximal time deixis than they would be otherwise.⁵⁸

Similarly, a sense of immediacy is conveyed by the use of the proximal space deictic, *here*. One example of this deictic use may be seen in the passage leading up to Sackville-West's meeting with Bell:

I confess that I was startled by the roads of Baghdad, especially after we had turned out of the main street and drove between high, blank walls along a track still studded with the stumps of palm trees recently felled, the mud was not dry *here*. . . . (40)

One may argue that in this instance, the use of *here* indicates textual proximity to its reference; that *here* is used anaphorically because of its nearness, in discourse, to the "track." But *here* also seems to function as a means of shortening the physical distance between the reader and the event, to bring that reader to the "track." This latter reading is supported by the facts that Sackville-West's apparent intent is to convey her being "startled" and that she conveys her "state" in an informal-sounding present tense projecting clause, "I confess. . . ." These features bolster *here's* ability to convey a sense of immediacy.

In a few places, Sackville-West attempts to bring the reader, the event, and the relation of event not merely near to one another, but to blur the ordinarily distinct lines between these categories. We find one striking example of the conflation of the transpiration and relation of event when Sackville-West meditates on Persian gardens. After describing these sites in some detail, she declares, "[i]n such a one I write" (65). Although we know it to be a spatiotemporal impossibility, the use of the present tense here suggests a present narrator--Sackville-West, as if she were alive this moment--who speaks in the present tense ("I *write*") about an action she is presently doing (writing), to a reader, who in this same present, reads the utterance. Thus, the illusion that event, relation of event, and reception of event happen simultaneously is effected.

On another occasion, the usually isolated moments of writing about and reading about an event are conflated. While describing her journey through the Persian Gulf, Sackville-West (using the proximal discourse deictic *this* in a manner not unlike that found in a personal letter or postcard) explicitly indicates a shared spatiotemporal context with her reader. In this instance she writes, "I fetched a deck-chair, pen, and paper, and began

this book" (38, italics mine). In effect, Sackville-West's allusion to "*this book*" merges the usually distinct time frames inhabited by writer and reader by conflating *her* material object (the physical entity "book" she is creating) with *ours* (the finished product in our hands at the time of reading). References to the act of writing such as this--like many narrative elements that reveal a text's production--then, may be constructed by the reader as immediate.⁵⁹ Through the allusion to a shared space--in this case, "textual" space--with her reader (a notion to be explored in some detail in the next part of the chapter), Sackville-West shrinks the distance between the event, its relation, and the reader's reception of it.

Reader-Writer Relationship

At the end of the previous section, I briefly engaged with the notion of reader-writer relationships: I showed the way Sackville-West's allusions to the text--to the artifact itself ("this book" [38], *Passenger to Teheran*)--inscribe a proximal spatiotemporal relationship with her reader. In this next section, I will consider in greater depth Sackville-West's relationship with her reader. I will show that despite her apparent attempt to avoid didacticism, and her profession that "the informative book of travel" is "odious" (15), *Passenger to Teheran* adheres to the travel genre's tendency of conveying information.⁶⁰

Although informing her reader seems one of the chief motivations behind her text,⁶¹ Sackville-West's approach to doing so is not simplistic; she sets out to inform in a variety of ways. Expectedly, she provides a number of passages in which information is asserted,⁶² in which very little Background Knowledge⁶³ of the subject at hand is presupposed. Often, this discourse strategy is used to convey information about the cultures and geographical particulars of the places she visits, and about the contingencies of travel through these regions. There are other instances, however, in which Sackville-West presupposes a degree of shared knowledge and cultural values with her reader.

When discussing literature, basic geography, or British/privileged-class experiences, for example, she assumes her reader is aligned with her. Often, such allusions to a shared space with her reader serve to increase the relevance of information to the reader; they provide the reader a feeling of comfort, being surrounded, as he is, by the unfamiliarity of the subject (i.e., Persia), and they make the reader feel considered, respected. In this way, the assumption of reader knowledge enhances the level of camaraderie between writer and reader, which, in turn, facilitates information-relation.

Before delving into a discussion of the more complex cases in which communication between Sackville-West and her reader is marked by a high degree of assumed familiarity--that is, cases in which she constructs her reader as knowledgeable of the subject at hand--it seems best to provide some examples in which Sackville-West's purpose, more explicitly, is to inform. These passages are characterized by a lack of presupposition and assumed familiarity regarding the subject matter being discussed. One helpful example for illustrating this assumption of reader's lack of knowledge is found in Sackville-West's description of Teheran (Appendix D).

- S1 Teheran itself, except for the bazaars, lacks charm; it is a squalid city . . .
- S2 . . . the moment you get outside the city everything changes.
- S3 . . . the city remains definitely contained within its mud rampart, there are no straggling suburbs, the town is the town and the country is the country . . .
- S4 . . . the city is so low that at a little distance it is scarcely visible; it appears as a large patch of greenery . . .
- S5 . . . it is more like an enormous village.
- S6 The legend here is . . .
- S8 You cannot enter or leave Teheran except by a gate, which is named according to the direction of the road that leads away from it: the Meshed Gate, the Kasvin Gate, the Isfahan Gate, and so on. (58-59)

As one observes in the discourse of travel guidebooks,⁶⁴ Sackville-West, in this passage, makes no attempt to disguise her relation of facts. Her discourse, striking in its lack of presupposition, is comprised almost entirely of assertions. Although Sackville-West assumes her reader knows of the existence of Teheran, this confluence of assertions about the city indicates, not unexpectedly, that Sackville-West estimates her reader's knowledge of Teheran to be rather low; the assertions are justified by (her perception of) the reader's lack of knowledge. Thus, a hierarchical relationship between writer and reader is inscribed, a relationship in which the writer--the authority who "knows"--educates the reader, who "does not know."

Such guidebook-style writing is, by no means, an isolated case, a consequence of an authorial whim; guidebook-style didacticism of this sort is found in the travel genre in high frequency. To observe just one other example, we could look to P. K. Page's *Brazilian Journal*. In one section set aside for discussing Santa Catarina, she writes:

Santa Catarina, on the sea coast and adjoining Rio Grande do Sul on the north, is a small state, on the Brazilian scale, but still the size of Portugal. Mainly rural, its principal primary products are wheat, manioc, oranges, sugar, tobacco, rice, *mate*, and corn, as well as the timber and coal to cook them with. (103)

Here, Page constructs a reader who lacks knowledge of this state--her present tense assertions are evidence of this. Such a passage, reminiscent of guidebook writing, establishes a "teacher-student" relationship, much like that formed by Sackville-West's discourse on Teheran.

The "teacher-student" relationship established in much travel writing is also supported by other strategies. In *Passenger*, we observe Sackville-West set herself up as an authority, in an even more noticeable fashion, in her lengthy discussion about preparing for travel in Persia (Appendix E). Here, in a manner typical of guidebook and travel discourse of all sorts,⁶⁵ Sackville-West overtly sets out to advise her reader. She thereby

highlights her role as educator in the writer-reader relationship. In this passage, Sackville-West again employs assertion as a technique for informing her reader. By doing so, she indicates her perception of reader ignorance on the topic. As in her description of Teheran, the assertions in this passage are marked by the use of the simple present tense of the verb *be*:

S1 There *is* a great art in knowing what to take.

S3 This *is* the first rule

S4 A cushion or a pillow *is* a bulky bother

S7 Thermos bottles *are* overrated

S8 Other essentials *are* a knife and a corkscrew

S9 An implement for picking stones out of horses' hooves *is* not necessary.

(17, italics mine)

And among these sentences is the existential "[t]here is" (S1 "There is a great art in knowing what to take")--a form which functions as the antithesis of presupposition. In addition, the assertive quality of this passage is heightened by the repeated use of the deontic modal *must*, and the single use of the deontic *ought*:

S2 The box which is to be opened and shut a dozen times a day *must* [her italics] *be* an expanding box,

S14 I had, however, the excuse that I *must* provide against a variety of climates; I expected to be now boiled, now frozen; *must* have a fur cap and a sun-helmet, a fur coat and silk garments.

S5 A Jaeger sleeping-bag makes the whole difference to life on a long and varied journey; but it *ought to be* lined with a second bag made out of a sheet. (17-18, all other italics mine)

This significant co-occurrence of deontic modals and knowing assertion carry the force of commands. They reinforce Sackville-West's authority, and illustrate her belief in her reader's lack of knowledge.

However, the assertion of facts and advice, such as Sackville-West has provided, is not always a foolproof strategy for informing the reader. It may seem the wrong approach if the writer has miscalculated the reader's intellectual abilities or degree of knowledge. Thus, Sackville-West, asserting this information as she does, may risk condescending to, or boring, her reader. However, while there can be no accounting for the variation in knowledge between each individual reader--a fact which makes every assertion redundant to at least one reader, a perfect gauge of every reader's knowledge impossible--an ill-considered assertion may not strike its intended mark.⁶⁶

Although she may risk alienating some readers with a poorly judged assertion, or by her assumption of authority in her advice-giving, Sackville-West does take some precautions against appearing arrogant. In one case, she uses the deontic modal *must* within an agentless passive construction. She indicates in S2 that "[t]he box which is to be opened and shut a dozen times a day . . . *must* be packed at its minimum, not its maximum capacity" (17, italics mine). By integrating *must* with this agentless passive, Sackville-West is able to express the necessity of packing lightly without ordering the reader to do it. This use of the agentless passive is an expression of respect for her reader. Such respect is supported later in the passage when Sackville-West again advises in a polite fashion:

S11 I *would* say: avoid all registered luggage, but there are few who will follow this sound advice. S12 I did not follow it myself. S13 I had a green cabin trunk, which I grew to hate, and left behind in Persia. (17-18, italics mine)

In this case, the use of the dynamic modal *would*--a modal which expresses a deference to the reader--helps to soften the force of her earlier commands. This, in addition to her own gentle self-chastisement ("I did not follow [my own advice]"), keeps her assertions from appearing rude.

Sackville-West also tempers the gravity of her commands by making an assertion in jest; she asserts a fact she knows her reader already knows: S9 "[a]n implement for picking stones out of horses' hooves is not necessary." In making this assertion, Sackville-West pokes fun at her didacticism, thereby decreasing the chance she will be perceived as overbearing.

Sackville-West employs other means of reducing the didacticism in her discourse. In some instances, she requires her reader to consult his Background Knowledge of the world to understand an utterance. In addition, she embeds her assertions, in an apparently off-handed fashion, within a sentence with a seemingly different semantic purpose. Both of these techniques serve to inform the reader without drawing undue attention to his lack of knowledge. One example which illustrates both of these methods is found when Sackville-West describes her visit to Kum; in this case she begins, "I remember asking our host if he could play the *tar* (for many Persians chant the poets, striking a few chords on the strings of their native instrument) . . ." (94). In this example, Sackville-West introduces a new, and to the reader, unfamiliar element into her discourse--the "*tar*"--without, at first, defining it. However, by inserting *tar* into the phrase, ". . . he could play the *tar* . . .," Sackville-West leaves a clue for interpreting the word. As Georgia Green indicates, the "use of the transitive verb *play* implies the proposition," among others, "that the object noun phrase refers to . . . a musical instrument" (73). Thus, consulting his Background Knowledge of the world, and of the connotations of the word *play*, the reader guesses that the *tar* is an instrument. In this way, Sackville-West informs the reader, while simultaneously allowing him to appear an insider to the world of the text. Such a technique develops the bond between Sackville-West and her reader.

More important as a means of explaining *tar* to her reader, however, is the latter part of the sentence. Embedded within this sentence, whose apparent purpose is to inform the reader about Sackville-West's question of the host, is the clause--itself embedded within parentheses--"(for many Persians chant the poets, striking a few chords on the

strings of their native instrument)." This parenthetical insertion confirms that the *tar* is an instrument, and relates new information about it: we learn that it is a stringed instrument; that it is an instrument native to Persia; that it is often used to accompany chanting. This assertion--embedded as it is within a sentence with an apparently different pragmatic purpose--serves to inform the reader without overtly seeming to do so, and reflects an attempt by Sackville-West to construct her reader as an insider to her experience.

There are some occasions in *Passenger to Teheran*, however, in which Sackville-West assumes reader familiarity with her subject matter. Such passages often reflect her belief that she shares similar cultural values, and has had experiences in common, with her reader. The most obvious of Sackville-West's assumptions is that her reader has a substantial knowledge of literature. She introduces canonical writers and major literary characters such as Rimbaud (32), the duchess de Guermantes (39), Milton (85), Marlowe (85), Conrad (34, 37), and Cinderella (108), without explaining in much detail how they pertain to the point at hand. For example, she describes "a kindly little man . . . with his black face and hands, and his white clothes, and his eternal glass of lime-juice with two straws sticking out of it" as a "sinister . . . figure out of a Conrad novel" (37). This unexplained allusion to Conrad--presumably to the dreamlike and disorienting world depicted in *Heart of Darkness*--is an attempt to enhance the impact of her (mis)perception of reality and her "absurd imaginings" (37), brought on by fever, during her trip from Bombay to Karachi.

Sackville-West also makes reference to seemingly more obscure, or at least less canonically-established texts, alluding to Morier's *Hajji Baba* (85), for example, without much supplementary elucidation. And in places, she even goes so far as to quote texts without providing specific sources, attributing one quote merely to "the Persian poet" (85), and furnishing another passage from Marlowe's *Tamburlaine the Great* (101) without mentioning the author or text from which it is taken. Of course, these assumptions of the reader's literary knowledge are not helpful, and risk coming across as

pretentious, to those for whom these references are unfamiliar. But for those readers who are familiar with these allusions--and for experienced readers of academic and literary work, for whom the presupposition of knowledge of literary figures and texts is a commonplace in their disciplines--Sackville-West's references are not surprising and will quite likely increase the chance that information pertaining to the particular allusion (and information in general) will be conveyed. For these readers, then, literary references will serve (at least) two purposes: they will 1) function as analogies a reader may access in order to comprehend difficult or subtle points, descriptions, etc.; and 2) serve as evidence that values and assumptions are shared by writer and reader, thereby increasing fellow-feeling in their relationship; and of course, when a reader responds positively to a writer, he or she, ultimately, is more likely to work at making meaning throughout his or her reading of the text. Thus, such presuppositions of the reader's literary knowledge may both facilitate Sackville-West's discourse and create an atmosphere conducive to facilitating discourse.

Besides assuming her reader's familiarity with literature, Sackville-West also expects her reader to possess knowledge of her home country, an expectation which, as Giltrow shows us, is common among travel writers.⁶⁷ Giltrow writes, "the narrator addresses the community of which he is a member . . . comparing what he found abroad with what he had known at home" ("Painful Experience . . ." 131). In Sackville-West's case, we see a number of references--both implicit and explicit--to England and things English; one example, useful to us in this regard, occurs when she and her English companions are helping to prepare for the Reza Khan's coronation:

[The Persians in charge of the event] ordered vast quantities of glass and china from English firms; it would not arrive in time for the coronation, they had left it too late, but no matter. They must have red cloth for the palace servants like the red liveries worn by the servants at the English

legation. They must have a copy of the proceedings at Westminster Abbey for the coronation of His Majesty George V. (100)

Here, allusions to things English help to facilitate the relation of information; like literary allusions, they function as analogies the (English) reader may reference in order to comprehend the magnitude of the coronation's importance. However, such references also serve to establish, or reinforce, boundaries based on national affiliations. That is, as much of the aim of this passage seems to be to deride Persian extravagance and shabby imitation of English royalty--one cannot help but perceive the mocking dialogism of the utterances, "[t]hey must have red cloth for the palace servants . . .," and "[t]hey must have a copy of the proceedings of Westminster Abbey . . ." (italics mine)--allusions to things English are meant to induce the reader to align himself with Sackville-West and oppose himself to Persian pretensions.⁶⁸

This fact is even more striking in the sentence which follows the passage I have just cited:

The copy [of the proceedings at Westminster Abbey for the coronation of His Majesty George V] was procured, but, stiff with ceremonial, heavy with regalia, created some consternation; one of the ministers who prided himself on his English came to ask me privately what a Rougedragon Poursuivant was, evidently under the impression that it was some kind of animal. (100).

This sentence assumes that the reader is familiar with British heraldry and knows what (or who) a "Rougedragon Poursuivant" is, as Sackville-West does not define the term anywhere else in the passage. Thus, the common ground between writer and reader, made explicit through the use of this reference, serves to strengthen the bond between the two. And such an affirmation of shared culture between writer and reader is made, again, at the expense of the Persian minister; his ignorance is slyly mocked here. In this case, the writer and reader are insiders to knowledge while the Persian minister remains outside. What the

Persian minister may "know" does not appear, is, by its absence, apparently unimportant to Sackville-West (and, by extension, to the reader she constructs).

But there are instances in which Sackville-West seems to be less interested in establishing a bond with her reader on equal footing than she is in increasing her prestige in the reader's eyes. To close this section of this chapter, I will consider, briefly, one case in which Sackville-West exhibits, if not flaunts, her privileged position, namely, her description of the Reza Khan. Of course, the simple fact of her connection with the monarch increases her prestige; but the way she describes his actions shows her to be an intimate of, or at least one of the few Westerners with access to, this "mysterious figure" (100). To effect this self-construction, she repeatedly uses the modal *would* to describe his actions:

... he *would* drive through unexpected parts of the city in his Rolls-Royce, after which he *would* send for the officials concerned, and abuse them for the bad condition of the roads. 'You spend all the money on beautifying the public garden,' he *would* say. . . . The dictator *would* retire again to his private house, the officials *would* heave a sigh of relief, and things *would* go on as before. (100, my italics)

The use of *would* in these cases indicates actions which occur more than once, implying Sackville-West's repeated intercourse with the man; here, class matters, as she aligns herself with Persian royalty and "graciously" gives her reader a glimpse of a usually restricted social sphere; such a glimpse increases her status in the eyes of her reader, ultimately making it clear that the reader's access to her world is a privilege granted.

Chaos and Order

As I pointed out in chapter 1, there is a tendency among travel writers, perhaps an especially pronounced one among those who journey to "the East," to depict their surroundings as chaotic. Very often, this sense of chaos, or illogic, is supported by

particular linguistic features within the text, this is certainly the case with *Passenger to Teheran*. At various places throughout the piece, Sackville-West perceives her environment as chaotic, often uncomfortably so, and depicts her experience of events as fragmentary or "unreal." And expectedly, these perceptions, expressed in the semantic aspect of her work, are also supported by the form her writing takes. It is on these linguistic features, which help convey chaos, and her perception of chaos, that I wish to focus for the first part of this section.

An especially useful example of Sackville-West's perception, and depiction, of chaos and unreality is found in her description of India.⁶⁹ In this relatively brief summary of the country, Sackville-West highlights the incompleteness and disorder of her experience, claiming that "only a few things stand out, but they are detached, as though [she] had seen them through a hole cut in a mask, with their enormous surroundings blacked out, leaving them bright and isolated" (35). And she reinforces this mention of the fragmentary nature of her experience--and of her memory of the experience--with the style of her subsequent discourse. She begins her description with a collection of sentence fragments: "A bridge over a river, crowded with animals; horns and patient faces; a sea of animals' backs" (35). These sentence fragments, which suggest incompleteness in their form, echo the foregrounding of her "detached" state. They bring to mind, again, the image of a collection of photographs; reading these sentence fragments is like viewing a group of pictures taken while on a vacation. Just as each photo is divorced from the fullness of its original context--and is often times unrelated in time and place to the other photos in the album--so too are these fragments seemingly "isolated" from their "enormous surroundings." In this way, Sackville-West's sentence fragments mirror the fragmentary nature of her experience.

As the passage continues the sense of disjointedness increases; the connections between sentences--the passage's "cohesion"⁷⁰--becomes increasingly tenuous:

S1 I see the glittering river below, and the stretches of white dazzling sand; S2 and then again the shadowy bridge, with that great, slowly moving concourse, as though all the herds in the world were being driven to the final slaughter. S3 Then I see a long road at twilight, bordered by trees, and a jackal looking out at me out of the scrub. S4 Then I see a red city straggling over a hill; S5 there are shrill green parrots there, and monkeys; S6 and the curved brown body of a man falling from an immense height into a green pool below. S7 A red city, and the genius of Akbar; S8 a white city, and the genius of Lutyens. . . . (35-36)

As in the previous example, this passage is composed of seemingly scattered images; the disjointed effect is created by the lack (or, at least, an atypical arrangement) of substantial, proximal reference cohesive ties, by the lack of continuance of subject matter from one utterance to the next.⁷¹ For example, there seems little carry-over between "the long road . . . and a jackal" in S1, "a red city straggling over a hill" in S2, the "shrill green parrots . . . and monkeys" in S3, and "the body of a man . . . falling . . . into a green pool below" in S4; this fact runs counter to usual patterns of written discourse in which sentences have more proximal cohesive ties. The cohesive ties that do exist, however, seem to reinforce this notion of chaos. In S1, S2, and S4, for example, we see proximal cohesion in the repetition of "I see," a repetition which serves to echo, and thus reinforce, the "detached" and "isolated" sense of memory Sackville-West highlights earlier. Also, the cohesive ties on the subject of darkness--"shadowy" (S1), "twilight" (S2)--link back to the notion of "blacked out surroundings" established earlier. Thus, an atmosphere of confusion, disconnection, or at least of incompleteness, emerges in Sackville-West's depiction of India, an atmosphere created both by the thematic elements of her writing (as evidenced by statements like "India is too vast, too diverse, to be grasped as a whole," and the obviously ironic summary "and that was India" [36]) and by the fragmentary nature of the form

Her discussion of India, however, is not the only instance in which Sackville-West attempts to depict chaos. We find another attempt just before, in a passage relating Sackville-West's tour through Aden. In this instance, she thematizes her frenzied, disorienting experience, stating, "[i]n this ramshackle [motor] we were driven at a furious rate, and in a howling gale, over the whole of that unpleasant region" (32). Sackville-West's distaste for the tour is illustrated, linguistically, by the use of adjectives such as "ramshackle," "furious," "howling," and "unpleasant"; also, the deictic *that* in the phrase, "that region" suggests Sackville-West's disparagement of--or at least emotional distance from--Aden. And further, the passive construction of the phrase, "we *were driven* at a furious rate" (italics mine) serves to heighten the sense of chaos by illustrating Sackville-West's lack of control over the situation--she is in this case, truly, a *Passenger to Teheran*. Thus, in this brief mention of her time in Aden, Sackville-West imbues her text with a sense of the disorder she has experienced.

Later in the passage, Sackville-West uses another strategy for creating chaos; she describes her tour with an absurdly long and convoluted sentence.

First up to the chain of tanks, vast cement pits of unknown antiquity and Dantesque fearfulness, situated where a narrow gorge descended from the hills; designed to hold water, in a district where no rivers run and rain falls once in ten years, one of them--the largest--did display a green, stagnant puddle at the bottom, but otherwise the bone-dry nakedness of their concrete slopes resembled nothing so much as the Mappin terraces at the Zoo, inhabited not by bears, but by two small, nude, black boys, who beat with their fists on their stomachs, producing a curious reverberation, and cried incessantly, 'No fader, no moder, thank-you', to the party of strangers peering over the top. (32)

Somewhat reminiscent of Twain's "Shaggy Dog" technique in which the narrative spins off in tangents from the supposed discourse topic,⁷² Sackville-West's sentence follows a

rambling course. In travelling from "the chain of tanks" to "the party . . . peering over the top," Sackville-West 1) describes the tanks in detail; 2) situates them within a larger environment; 3) explains their use; and 4) meditates on the fruitlessness of their intended purpose in such a location. Then, she 5) literally describes one of the tanks; and 6) figuratively describes it (comparing the tank to "the Mappin terraces at the Zoo"). The mention of the zoo sends the narrative spiralling into an exploration of this zoo metaphor, describing 7) the zoo's "inhabitants"--the boys; 8) the sounds they make; and 9) their calls "to the party of strangers peering over the top." Such length and breadth of focus in this single sentence is laughable; it induces vertigo in the reader. The discursivity of this sentence--in addition to the ironic facts that these water tanks are set in an area without water, and that "Scotch soldiers, gazing wistfully at the tanks which they must have seen a hundred times before, [are wearing] kilts at Aden!" (32)--lends this scene an atmosphere of confusion, of chaos. Thus, as in her discussion of India, Sackville-West merges semantics and form by describing an absurd situation in an absurd fashion. In this way, particular discourse strategies may heighten the impact of a description of chaos.

These descriptions of chaos, however, are balanced, to some degree, by Sackville-West's attempts to show harmony, pattern, and order. To conclude this chapter, I will discuss, by examining her meditation on Luxor, her method for depicting order. In this passage, Sackville-West does not show her experience to be erratic or fragmentary, but rather emphasizes plan and design.

One of Sackville-West's most striking techniques for conveying an impression of order, here, is to merge the internal and external functions of language.⁷³ We see this strategy, in an excerpt from Appendix G, when she describes a progression of animals and people moving across the landscape:

\ First the camels' heads, swaying on their long necks; *then* the buffaloes, slouching as though they had just dragged themselves out of the primeval slime; *then* the donkeys, with a little boy sitting on the last rump, drumming

his heels. *Then* the man, small but erect, driving the lot before him. He drives, but he is part of the procession; he brings up the rear. He completes the pattern. (23, italics mine)

In this case, the order in which Sackville-West describes the participants' place in this procession is seemingly synchronous with their actual place in the procession; the deictics *first* and *then* apparently apply to both the events and the description of them. Thus, a congruence between text and events is installed, imposing a sense of order and balance on this passage. And further, the particular choice of deictics here (*first, then, then, etc.*) indicates a methodical approach to this scene; alongside the hierarchical chain of being she describes (beasts of burden; the boy; the man), these deictics support Sackville-West's claim for "the pattern" and reinforce the notion of stability underlying this passage.

Depicting the progression of events as a sequential, linear process is not Sackville-West's only means of conveying harmony in this passage. She effects an atmosphere of order and stability, also, by lending this passage a sense of timelessness.⁷⁴ The procession of animals and humans passing before Sackville-West, in and of itself--as one procession moving through finite space and time--reflects order; but it is the group's function as part of an "eternal procession" which also conveys stability in this passage.

Throughout her commentary on Luxor, Sackville-West thematizes this notion of timelessness and eternity on a number of other occasions; she mentions, for instance, that "[t]he very centuries shrink up" in "the valley of the Nile" (22). And not unlike the example, which I cited in chapter 1, of Alberto Manguel's use of the sundial as an image of timelessness, Sackville-West also reinforces such thematization with the use of imagery: she describes, in considerable detail, a water-wheel that the peasants use in their labour, an image suggesting circularity and eternity.

The sense of timelessness and stability, however, is not merely thematized. A number of linguistic features also help to effect this atmosphere. The most obvious of these features is the use of the simple present tense to describe this procession.

- S7 In long files, flat as a fresco, they *trail* along the dykes
- S8 Slouching they *go*
- S11 He *drives*, but he *is* part of the procession
- S12 He *completes* the pattern. . . .
- S13 Yet he *is* not so very different from his beasts, only perpendicular whereas they *are* horizontal; he *is* the same colour, though he *plies* a stick.
- S14 Where they *are* all *going* to heaven knows. . . .

The use of the simple present (and the single use of the present progressive aspect ["are . . . going"]) to describe a past event is an attempt to conflate the past and the present, to merge both times into one, unchanging image of time. In this way, the use of the present tense supports the notion of eternity, already foregrounded by Sackville-West, which, in turn, suggests stability.

Later in this passage, Sackville-West enhances the notion of stability, initiated by the use of the present tense, by the use of the singular, definite noun phrase (marked by the generic *the*) to describe an entire group of people. She writes: "So the mind of *the Egyptian peasant* must be filled with the noise and flow of water" (23, italics mine). To use a singular, definite noun phrase in this way--along with the epistemic modal (*must*)--is to suggest that all Egyptian peasants are the same, and have always been the same. A greater claim to timelessness, perhaps, could not be made.

The timeless generalizations that characterize this passage are reinforced further by a host of other discourse features. Among these are the indefinite quantifiers *everything*, *all*, and *nothing*⁷⁵ and the indefinite adverb *always*. For example, Sackville-West writes:

- S2 *Everything* there was slow, quiet, and regular
- S3 *Nothing* dates.
- S4 . . . *everything* [in the valley of the Nile] is drawn tightly together
- S14 Where they are *all* going to Heaven knows, they *all* seem to be trailing on an eternal pilgrimage.

S15 . . . an animal designed to slouch onward, *always* at the same gait,
always over the same desert. . . . (italics mine)

Each of these features indicate an attempt to totalize, to obscure variation between individuals and historical periods. Sackville-West's generalizations in this case create the impression of predictability, order, and stability, complementing--and buffering--the many passages relating disorder and chaos.

Chapter 3

In his chapter on Robert Byron in *Abroad*, Paul Fussell's praise of *The Road to Oxiana* hardly could be more glowing: he labels the text, "the *Ulysses* or *The Waste Land* of modern travel books," a compliment based, largely, on its "juxtapos[ing] into a sort of collage the widest variety of rhetorical materials . . ." (108). And, indeed, one of the most compelling features of Robert Byron's *The Road to Oxiana* is its heterogeneity: seldom does a reader encounter a travel text that possesses such a wide range of thematic concerns, and range of approaches for conveying these concerns. From entry to entry in his journal--and sometimes even within the same instalment--Byron alternates between, for example, didactic passages on Persian architecture and farcical representations of his, and his travelling companions', follies.⁷⁶ In Bakhtinian terms, *The Road to Oxiana* is a "heteroglot" piece: Byron's narrative positioning is extremely, and delightfully, unstable, on one page approximating the voice of one of his many characters, and on the next assuming a forthright, scholarly voice. The diversity that makes *Oxiana* compelling, however, may impede, in some ways, our ability to imagine the piece as a coherent whole. But of course, as in any travel work, patterns both thematic and (for our purposes more importantly) stylistic in nature emerge. This chapter is devoted to examining a number of these patterns, especially as they pertain to the notions of spatiotemporalization, writer-reader relationships, and the depiction of chaos and order. We will see that although *Oxiana* differs greatly from *Passenger to Teheran*, especially in terms of the former's more obviously dialogic nature, there are some striking similarities between the two works, similarities which suggest that works of travel literature share a number of common attributes.

Spatiotemporal Contextualization

Although not to the same extent or in as high a frequency as Sackville-West, Byron, in places, shows himself to be unconcerned with replicating the exact sequence of

events when recounting his movement through time and space. On some occasions, Byron synthesizes his experiences, or generalizes about them, as a strategy for describing a particular journey. One example of this occurs when Byron describes his trip to Gumbad-i-Kabus (Appendix H). In this section, he employs a number of linguistic strategies to obscure variation between events, creating an overall impression of the journey rather than an impression in which the various events comprising it are distinct in time and place. He uses the epistemic modal *might* to express uncertainty (and thus the lack of distinctness in his act of "seeing") when he writes, (S3) "[s]itting down, we *might* see for twenty feet" (228), and he employs the dynamic modal *would* to suggest the indistinguishability of the differences between, perhaps even repetitiveness of, his experiences:

S11 . . . a puff of air *would* come . . . though a few feet off there *would* be no ripple and no darkness. . . . (229)

His uses of *would* lend this passage an iterative quality, iterative in the sense that each event indicated by *would* appears "not as an individual, but as a type" (Genette 134). Further, he uses the indefinite quantifier *all* and the adverb *always* as ways of showing a lack of variation between objects and events:

S2 We seemed to be *always* below the surrounding level, caught in the trough of a green swell.

S10 And among these myriad bearded alleys lived a population of flowers . . . exhibiting *all* the colours, forms, and wonders that a child finds in its first garden.

S11 . . . a cloud-shadow [would come], and *all* grow dark. . . . (228-29)

Even Byron's choice of locatives in S10 compounds the apparent lack of specificity within this passage. He writes: ". . . among these myriad bearded alleys lived a population of flowers" (229). The fact that Byron does not attempt to say exactly where these flowers are situated enhances spatial generality in this passage. Like Sackville-West, then, Byron,

sensibly, does not always strive for strict sequentiality and specific spatiotemporalization in his journal.

However, Byron is not loath to merge the fabula's sequence with that of the story,⁷⁷ thereby reproducing the sequence of events, as experienced by him, within the text. As we will observe later in the chapter, Byron often employs this technique as a way of depicting absurdity and chaos, but like Sackville-West, he also tends to sequentiality when recreating a dramatic or moving event, or an arduous process of *any* sort. We see one example of sequential ordering near the end of *The Road to Oxiana* in Byron's romantic description of a group's difficult, though beautiful, river-crossing (Appendix I). In this instance, sequentiality is indicated by deictics like *first* and *again*:

S2 *First* the old man rode into the stream . . .

S8 *Again* the old man returned. . . . (311)

Such deictics aid in marking the progression of events for the reader. Appropriately, *First* appears near the beginning of the passage--it relates the first event--and *Again* comes, in sequence, after the earlier description of the man's return to the first bank. And while there are some temporal deictics to mark concurrent events (i.e. *While* in S3 and *Meanwhile* in S7) there are no "anachronies"⁷⁸--no allusions to events occurring before those being discussed. Thus, sequence is not disturbed; it is maintained and emphasized.

More useful, however, as a means of effecting an impression of sequence upon the text is Byron's theme/rheme arrangement.⁷⁹ Very often in this same passage, Byron orders his sentences in such a way that the themes--usually the marked themes--pick up on the rhemes of the previous sentence. A chain, appearing as follows, is the consequence:

Rh1=(M)Th2; Rh2=(M)Th3 etc.

For example, Byron writes:

S3 (M)Th2 While he was returning, | Th2 the child | Rh2 caught the black lamb.

Rb4-(M)Tb4 Tb4 Rb4

S4 This | he | gave to his father, who then re-entered the water dangling it
by one leg so that it screamed.

Rb4-(M)Tb5 Tb5 Rb5

S5 Bleating in sympathy, | the ewe | followed. . . . (311)

Later in the passage we see this "chaining" happen again:

(M)Tb8 Tb8 Rb8

S8 Again | the old man | returned, and helped his son drive the wet and
shivering ewe a hundred yards up the bank above the ford.

Rb9-(M)Tb9 Tb9 Rb9

S9 There | the current | caught her once more. . . . (311)

Of course these chains, linking sentences, do not go unbroken; however, they exist in frequencies great enough to suggest that they contribute, linguistically, to the apparent sequentiality in this passage.

Further, sequence is supported by the introductory and concluding sentences of the "river-crossing" passage (Appendix I). At the start of this section, Byron describes the start of this party's effort--(S1) "When the party had assembled at the ford, the process of crossing began"--and at the end of the passage he describes the end of the journey--(S12) "The bay horse followed, and the procession was lost on the horizon." Thus a rigid chronological structure is imposed on the passage; this, in addition to the allusion to "process" and "procession" in the sentences, indicates the importance of sequentiality in the passage. Byron, then, makes use of sequence to describe a difficult and (to him) poignant event.

However, it is not just for spatiotemporalizing others that Byron reserves sequentiality; he also implements sequence as a technique for self-situation. We observe one example of this in Byron's description of his trip to Firuzabad. In this case, he marks his progression across the landscape with the locatives *thence* and *directly*, and the demonstrative *this*:

After a hard climb, ending in a glissade of shale which was difficult for the horses, we reached the top of the Muk Pass; *thence* we followed a stream whose banks were dotted with deep blue grape-hyacinths. *This* brought us to the Zanjiran gorge, a narrow gate between two overhanging cliffs and a famous place for robbers. The path disappeared. There was only room for the stream, which was blocked to an unusual depth by a confusion of crags, tree-trunks, and brambles, so that the horses could hardly force a passage. *Directly* the water escaped from the gorge, it was collected into irrigation channels . . . (161, italics mine)

Although this passage is not without its gaps (the "hard climb" alluded to at the beginning is implied, not described) and its brief projections forward in time (in that same sentence, for instance, Byron tells of the "glissade of shale" at the end of the climb, just before he tells us that he "reached the top") the use of *thence*, *this*, and *directly* impose a definite order on events, and indicate a desire for methodical narration on Byron's part. Each of these words is used anaphorically: that is, each alludes to, and elaborates upon, an item in the sentence previous to it. Thus, sequence is assured.

Byron's strict sequential narration, however effective and important, is used only periodically as a discourse strategy; in this respect his work resembles that of Sackville-West (and of most travel writers). Because of the importance in travel writing of establishing a point of view for interpreting what is viewed or experienced, the travel writer must avoid an unwaveringly chronological recap of his or her tour.⁸⁰ Thus, except in special circumstances (such as in the depiction of suspenseful scenes, or in Byron's construction of chaos to be discussed later), sequential narration plays a limited role in these, and other, travel texts.⁸¹

Although strict sequentiality is exercised somewhat sporadically as a way of establishing the spatiotemporal specificity of events, Byron takes pains to clearly illustrate his, and his surroundings', spatial orientation. To do so, he employs detailed locatives and

deictics. We observe the use of this technique, especially, in passages where Byron describes architectural structures. For example, Byron describes the inside of a cave near Maragha thus:

Inside the cave we found two altars, one facing the entrance, southward, and the other on the right, or east. Each was hewn from the living rock, and situated in a kind of raised chancel with a pointed vault. A rough mihrab was carved in the wall behind the altar on the right, pointing away from Mecca. On either side of the back altar were entrances to two tunnels. These gave on to small chambers. . . . (57-58)

Unlike Sackville-West's description style and use of deictics, which reflect her preoccupation with the aesthetic picture created by her language, Byron's spatial contextualization here reflects his concern for producing an accurate, and "traceable"--almost "technical"--sense of space; the picture he draws contains enough detail so that it may be (at least roughly) mapped-out. Effecting this figuration of space is Byron's use of "universal" directional markers; for example, words like *southward*, *east*, and *pointing away from Mecca* (an educated person should know that Mecca is southwest of Persia) relate this cave, and objects within it, to a larger, "objective" geographical context. And as locatives like *on the right* are linked with *the east*, the reader does not require explicit assertions of Byron's own orientation relative to the dimensions of the cave; therefore, *on the right*, which usually would require special knowledge of the non-linguistic context, has an air of precision about it once point of view has been established. We see, then, a tendency towards a scientific, graphic layout of space in contrast to Sackville-West's more tenaciously aesthetic description.

Even more clearly do we see Byron's tendency to employ objective-sounding, quantifiable spatial contextualization in his description of the Mausoleum at Herat:

All the minarets are between 100 and 130 feet high. They lean at various angles, their tops are broken, their bases twisted and eaten away. The

furthest distance between them, stretching from west-south-west to east-north-east is about a quarter of a mile. The two on the west are fatter than the others, but like the four on the east have one balcony each. The middle one, which stands by itself, has two balconies. The Mausoleum lies between the two on the west, but to the north of them. It is only half their height, but from a distance seems less. (97)

Again we have a scientific, cartographic specificity in Byron's work not found in *Passenger* and other more aesthetically-driven travel texts. Here, Byron uses quantifiable measurements (*between 100 and 130 feet high, a quarter of a mile, half their height*) and directional markers (*west-south-west to east-north-east, on the west, on the east, to the north*) to describe the spatial arrangement of the structure.⁸² Thus, in his relation of space, Byron, unlike Sackville-West, sometimes assumes an air of objectivity; he would have his reader believe that he has access to an objective perspective. And such a pretence, as we will see later, is part of Byron's overall strategy for creating and maintaining his authority.

There are a few occasions, however, in which Byron's approach to constructing space is much more subtle; sometimes he strives to imply the spatial context rather than to make it explicit. In these instances, deictics such as *this* and *that* appear in place of more specific locatives. We see an excellent example of such deictic use early on in *The Road to Oxiana* when Gabriel takes Byron through the Church of the Holy Sepulchre in Jerusalem. In this passage, movement and perspective are often marked by the use of proximal and distal deictics inserted within Gabriel's dialogue. As Gabriel tours Byron around the tomb, he directs Byron's attention (and ours) with the use of *this* and *that*:

'*This* red stone is where they washed the body. . . . *This* is the Greek part, *that* the Catholic.' (20, italics mine)

Although uses of these deictics often require "knowledge of the spatiotemporal coordinates of the speaker for interpretation of [their] reference[s]" (Green 24), the reader

is not left without some idea of space in this passage. For example, by using *this* to refer to specific objects or spaces, Gabriel indicates a proximal relationship to that object or space: thus he and Byron seem to be near the "red stone" and within "the Greek part" of the tomb. And the use of *that* suggests a relatively more distal relationship--that is, the Catholic part is further away from Gabriel than is the Greek part.

Later in the passage, Byron again, through Gabriel's speech, shows their physical proximity to particular objects in the room. He accomplishes this again with the use of *this* and *that*. Gabriel states:

'*This* cave is the place of the Skull. *That's* where the earthquake split the rock. . . . *That there* is Nicodemus's tomb, and *that* the tomb of Joseph of Arimathaea.' (20, italics mine)

The use of *this* indicates a proximal relationship to the object mentioned--quite proximal in fact, as they are within "this cave"--and the uses of *that* and the use of *there* indicate a relatively more distal relationship to the other tombs. In this way, traces of Byron's spatial situation in this passage are etched in the text, even when the construction of Gabriel's character seems to be Byron's primary focus. Overt or not, then, Byron usually provides some indication of his spatial context.⁸³

Not surprisingly, we see a remarkably similar use of deictics in works by other travel writers. Bruce Chatwin, for example--a writer who intentionally imitates Byron in style--also on occasion implies his spatial context with the use of the deictics *this* and *that*; and it may be useful to pause briefly to look at such use to support my claims for substantial commonalities between works of travel literature. In *The Songlines*, for example, we see, most clearly, Chatwin's use of deictics when he makes a car trip through the desert, discussing the various aboriginal dreaming sites with his companions (Appendix J). After marking the initial focus of discussion--(S1) "I pointed to a reddish outcrop on the left" (209-10)--Chatwin continues as follows:

S2 'So what's *that* one?' I asked.

S3 'Old Man,' Walker volunteered brightly.

S4 'So where's *this* Old Man coming from?'

.....
 S11 'And what happens to *that* Old Man', I asked, 'when he gets to the sea?' (209-10, italics mine)

By referring to the "outcrop" as "that one," Chatwin, by Green's definition, is "refer[ing] to an object . . . outside [his] domain" (24). As a result, the reader gets the sense that Chatwin is physically removed (or considers himself as such) from the "outcrop."

Chatwin's use of *this* in S4, however, may be a bit more difficult to define. Most likely, Chatwin's switch from *that* to *this* could be explained by people's tendency to construct items as sharing their space once they have been mentioned in discourse (a practice that, in part, may also explain the conversion from the use of indefinite article *a* to definite article *the* once the nominal head has been used). However, it is possible that Chatwin uses *this* to explain that he has moved closer (or feels closer) in proximity to the "outcrop." And this interpretation would indicate Chatwin's passage through the landscape.

Regardless of one's interpretation of Chatwin's use of *this*, however, there can be little doubt that his conversion to the distal *that* in S11 indicates that the "outcrop" (or "Old Man") is again "outside [his] domain." And thus, using our knowledge of travelling by automobile on a road, we can surmise that Chatwin and his companions have passed the "outcrop." By employing these simple spatial deictic markers, Chatwin, like Byron, vividly draws his position for his reader, and he does so without dropping his adherence to "realistic" dialogue in which the non-linguistic context is understood by the participants in the conversation. In this way, then, some sense of spatial context can be implied in travel texts, even when the primary motivation behind the inclusion of a scene may be otherwise.

The implication of spatial context in travel texts, however, extends beyond such passages of dialogue. In *The Road to Oxiana*, Byron uses adverbs and deictics in another

fashion, as a way of showing his reader that he is lost within a particular geographical space. A helpful scene for revealing this discourse strategy occurs when Byron and his guide lose their way in Afghanistan. Here, adverbs and deictics are presented in pairs of opposites so that a sense of stasis--or at least a sense of Byron's lack of progress toward his destination--is created. For example, Byron writes:

Down the canyon and *up* again. *Down* again and *up*. (125, italics mine)

In this case, the adverbs *down* and *up* are used not so much to specify Byron's location relative to the canyon, but rather to communicate, by the fact of their opposition to one another, his lack of net progress. Similarly, Byron constructs a pair with the proximal deictic *this* and the distal *that*:

We turned *this* way and *that*. (125, italics mine)

Such pairings (among which one might include *here* and *there*) are not uncommon in travel texts and in other narratives in which travel takes place; they are often used as strategies for expressing the process of travel through unknown areas,⁸⁴ and therefore are effective ways for Byron to show that he is lost.

Another of Byron's techniques for expressing his inability to make headway is his use of repetition. The use of italics marks repeated words and phrases:

Round the corner of each spur I expected to see the grass uplands; *round each* waited only another *spur*. (125, italics mine)

And even within the dialogue between Byron and his guide we see repetition of phrases.

'Is this really the way to Karokh?' I asked for the tenth time.

'Yes it is. I have told you again and again it is. You don't understand Persian.'

'How *do* you *know it is*?'

'I *do know it is*.'

'That is no answer. It is you who *don't know Persian*.'

'Oh, *I don't know Persian, don't I? I don't know anything. I certainly don't know where this path goes.*'

'Does it *go* to Karokh or does it not? Answer me, please.'

'I don't know. I don't know Persian. I don't know anything. You say Karokh, Karokh, Karokh. I don't know where Karokh is.' (125-26, italics mine)

In each of these instances we see that not only do Byron and his guide repeat each other's phrases and word ordering, but we also observe repetition of phrases within each speaker's utterances. As a result, Byron's lost state is supported, linguistically, and in large measure conveyed, by the use of particular deictics and adverbs, and by repetition.

But no matter how lost he becomes, Byron ultimately attempts to situate himself in "objective" time and place. Of course, we have seen this earlier in his discussion of a number of architectural monuments; however, we also see this "objective" self-situation in the headings of each of his journal entries. Here, Byron not only relates the time and place of writing, but also, at times, goes so far as to provide the altitude of his location and the distance between it and another place. For example, the beginning of the entry dealing with Shibar reads, "*Shibar (c. 9000 ft., 24 miles from Bamian), June 9th*" (314). Thus, regardless of the spatiotemporalization strategies Byron uses *within* each entry, he unfailingly brings his narrative back to an identifiable spatiotemporal context. In this respect, Byron differs from Sackville-West, who seldom provides such precise spatiotemporal context for her travels⁸⁵; however, in his use of journal headings he follows in a long tradition, not only of scientifically- or adventure-driven travel texts (such as R. F. Scott's personal journal, *Scott's Last Expedition*) but also of works by leisure-travellers (ranging from Smollett's descriptions of Europe to Willa Cather's). Byron's entry headings rarely leave his whereabouts for a single day unaccounted for; they help to particularize his spatiotemporal context(s) throughout *Oxiana*.⁸⁶

Beyond particularizing the time (date) in which events occur, these entry headings contribute to the sense of immediacy that pervades Byron's text; they help create the illusion of an unedited discourse, proximal in time to the unfolding of events.⁸⁷ But the immediacy of events in the text is also conveyed by other means, namely, by the periodic shift into the simple present and present perfect tenses, and by the contradiction of previous assertions. We see the effects of these strategies, for example, when Byron describes his Saoma residence. After cataloguing the furniture in the place, he goes on to describe the "heaps of bolsters and quilts, covered with old-fashioned chintz," stating that "[t]hey look gay and clean" (60). But in the very next sentence, Byron seemingly contradicts his previous assessment of his environment: "But a flea *has* just *hopped* off my hand . . ." (60, italics mine). This contradiction (or modification) of the previous sentence makes his text appear spontaneously written, unedited, and the use of the present perfect makes the event (the flea hopping off of his hand) appear to be happening contiguous in time to his writing about, and our reading of, the event. Thus, in this present perfect contradiction, the event takes on an immediacy it would otherwise not possess.

We see a similar example of this technique in the very next journal entry, as Byron waits hopefully for the muleteer to return with the "lost" wallet. In an almost *Clarissa*-like passage, Byron depicts the muleteer's arrival as if it were happening simultaneous to Byron's recording of the fact:

Pray God the muleteer *has been* successful--he *has* just *come* in. No he *hasn't*, in fact he *hasn't started* yet, and *now wants* Haji Baba to go with him, at the price of a toman each. I *have given* them two out of my remaining twelve, and *here we are* in the middle of Azerbaijan with just over a pound to get us back to Teheran. (61, italics mine)

Again, the use of the present perfect (and the single use of the simple present [*we are*]) creates the illusion that events are being described concurrent to their transpiration. With the aid of the proximal deictics *here* and *now*, this verb use, in Chafe's terms, brings "the

represented consciousness . . . back into congruence with the representing consciousness" (234). Byron, then, makes a "brief [excursion] into the ordinary immediate mode" (234).⁸⁸ Further enhancing the improvisational quality of this passage is the startling proximity in discourse between Byron's statement of hope for a successful find ("Pray God the muleteer has been successful . . ."), his mention, in the present tense, of the muleteer's arrival ("he has just come in"), and his ascertainment of the failure ("No he hasn't [found the wallet yet]"): a mere two sentences! This almost "real-time" description insures the reader's experience of the dramatic event mirrors Byron's own; the duration of time that elapses in the reading process seems similar to that which elapses in Byron's experience of the event. With the aid of the present tense and proximal deictics here, Byron's play-by-play of events enhances the impression that the reader and writer share this temporal and physical space, and it makes his discourse appear spontaneous.⁸⁹

The improvisational quality of Byron's text is acute, also, on occasions when he alludes to the act of writing. We see this, for example, when Byron is imprisoned in Bandar Shah. Here he writes, "Under arrest! I am writing on a bed in the police-station" (232). As in the previous example, this moment seems to slide into Chafe's "immediate mode"; we observe a brief "congruence" between the represented consciousness and the representing consciousness. And like Sackville-West's allusion to the act of writing as she sits in the garden (38), this moment exposes the usually-hidden seams of text production, a strategy often designed to produce an "immediate effect." Thus, Byron's discourse, again, appears spontaneous.

Reader-Writer Relationship

In chapter 2, I showed the tenacity of didacticism in travel writing, even in cases such as Sackville-West's *Passenger to Teheran* in which the author consciously attempts to curb her didactic impulses. In *The Road to Oxiana* we again see didacticism as one of the text's defining features. However, in this instance, the author does not shrink from the

task of bearing knowledge for his reader. Only occasionally does Byron perceive his role as informer as a burden; overall, he sees the task as a natural extension of his occupation as traveller. To bring information back to the court, as it were, is seen as an important part of the explorer's job; to inform is a responsibility that Byron takes on willingly, in fact, happily. Such an attitude regarding his responsibilities toward his reader is in keeping with the tradition of travel writing, whose central expressed purpose has been, and to a certain extent still is, to inform.⁹⁰

Because of his attitude towards travelling and his beliefs about the traveller's role, Byron devotes lengthy stretches of text in *The Road to Oxiana* to bringing forward his knowledge on a variety of subjects. The topics for his lessons seem boundless, as he teaches his reader about architecture, politics, anthropology, geography, history, and economics. A large amount of this information-transfer (far more than in *Passenger*) is performed through the use of assertion, thus providing evidence for a more rigidly polarized teacher-student relationship in *Oxiana* than in Sackville-West's text. However, as Byron's work is intensely dialogic--some passages, evidently, are not primarily (or at least overtly) motivated by a desire to teach--his means of informing his reader are not without their complexities. In places, Byron is rather sly about his dissemination of information, politely adding a fact, seemingly as an afterthought, or ironically undercutting an especially assertive passage with a one-liner. Such techniques help to mitigate Byron's somewhat arrogant tone that, at times, impedes his reader's benevolence towards him.

Additionally, although the reader is often constructed as ignorant of much that is under discussion--Byron's desire to remedy this ignorance, seemingly, being the motivation for such copious factual assertion--she is supposed, by Byron, to have some basic knowledge of his discussion topics. Like Sackville-West, he alludes to common ground (from general knowledge of the world every educated person might be expected to know to more specialized knowledge, perhaps peculiar to more specific groups such as "English citizens" or "architects") as a discourse technique. And as we will see, Byron

constructs his reader as an insider to his personal sphere to a greater degree than Sackville-West, who uses more restraint in this area. Such a construction seems evidence that Byron does respect his reader's intelligence and her ability and desire to infer some of what takes place; and as such, it usually strengthens his relationship with his reader. However, the practice of assuming reader familiarity may have other less admirable motives behind it, and may not *always* strengthen the writer-reader relationship. But before delving into the somewhat more complex and subtle techniques Byron employs for establishing his relationship with his reader, I will begin by looking at assertion, his more obviously didactic narrative technique.

That Byron's text is driven, to a large extent, by an educating impulse is evidenced by his reliance on assertion; rarely does he allow a page to pass without putting forward some "objective" fact, using this technique. In this sense, Byron's work often resembles the discourse of the guidebook.⁹¹ His proclivity to guidebook-style assertion, although seen throughout *Oxiana*, is, perhaps, most noticeable in his extended discourse on the history of Herat. In this monstrous thirteen-page section, Byron informs his reader about the various residents of, and visitors to, this city, and includes some discussion of the artistic, literary, and architectural legacy of the place. Take, for example, this discussion of sixteenth-century Herat:

There was a long interval before [C. E. Yate and Oskar von Niedermayer] came; for the light of the Timurid Renaissance went out in 1507, when Herat fell to the Uzbegs. Babur, seeing that it would, had removed himself, and vents his annoyance by recording how Shaibani, their leader, was so puffed up of his own culture that he presumed to correct Bihzad's drawing. Three years later it was taken by Shah Ismail and joined to his new Persia. The shadows deepen. A last flicker of the old splendour greets the arrival of Humayun, Babur's son, on his way from India to visit Shah Tahmasp at Isfahan in 1544. Three hundred years later, the curtain

lifts on the fragments of Nadir Shah's empire and the military travellers of the XIX century. (94)

Here, we see some use of *to be* within these assertions--a fact which, linguistically, enhances the declarative nature of this passage--and in one case, we even have the existential form, *[t]here was*, a form, which as we witnessed in relation to *Passenger*, is antithetical to presupposition. These assertions, compounded by the impersonal, "academic" subject matter, show Byron's belief that his reader lacks this "objective" knowledge, and his willingness to make up this lack. For a general reader--one not necessarily versed in the history of Afghanistan, for example--such didactic passages make Byron appear an authority, and they reinforce the (hierarchical) teacher-student relationship in the text.

- However, this passage, dense with assertions, also is meant to lend Byron a measure of credibility in the eyes of other scholars who might be reading the text. It is evidence that he has "done his homework" on the areas he is describing;⁹² it is an expression of his qualifications that indicates to other authorities that his discourse is worth their attention.

Byron's self-construction as a scholar, however, is only one of his means of achieving a measure of authority in the text. Working in support of this persona is Byron-as-observer. Especially noticeable in this regard are Byron's assertions about the architectural monuments he observes. Consider, for example, the passage on the Mausoleum at Herat which I discussed in the first section of this chapter:

All the minarets are between 100 and 130 feet high. They lean at various angles; their tops are broken, their bases twisted and eaten away. The furthest distance between them, stretching from west-south-west to east-north-east is about a quarter of a mile. The two on the west are fatter than the others, but like the four on the east have one balcony each. The middle one, which stands by itself, has two balconies. The Mausoleum lies

between the two on the west, but to the north of them. It is only half their height, but from a distance seems less. (97)

As we saw with Sackville-West's assertion of facts, this passage is characterized by the use of the simple present tense (*has, lean, lies*) and, especially, by the use of the simple present of *to be* (*are, is*). Also glaring is the repetitious sentence pattern in which an unmarked theme (usually an unmodified subject) is completed by an unmarked rheme (usually a present tense verb following immediately after the subject's appearance), and in which Th1=Th2=Th4 and Th6=Th7:

S1 All the minarets | ^{Th1} *are* ^{Rh1} . . .

S2 They | ^{Th1-Th2} *lean* ^{Rh2} . . .

S4 The two on the west | ^{Th2-Th4} *are* ^{Rh4} . . .

S6 The Mausoleum | ^{Th6} *lies* ^{Rh6} . . .

S7 It | ^{Th6-Th7} *is* ^{Rh7} . . . (italics mine)

Both of these features lend this passage an uncomplicated, almost encyclopedia-like clarity; there is little here to divert the reader from these data, or to impede the relation of them. Evidently, Byron's priority in this passage is to communicate "factual" information; his uncluttered assertions indicate his wish, above others, to inform his reader, whom he sees as ignorant of the particulars of this architectural monument. The assertions describing what he views, then, lend Byron's text the authority of the eyewitness. He is meant, then, to be credible for both his powers of intellect and perception.

Other moments in *The Road to Oxiana* attest to Byron's ability to exploit both the authority derived from scholarship and that derived from witnessing; we observe this "mingling of authorities" when Byron takes a methodical, almost scientific approach to his subject matter. Byron is prone to compiling lists, for example, cataloguing particular

objects in an antique collection, or describing, in numerical order, a group of carvings. In his discussion of M. Alouf's collectables, for instance, Byron tells us that "[f]rom [the glass cases and safe, M. Alouf] took the following objects" and then proceeds to list them in a series of sentence fragments:

A pair of big silver bowls, stamped with Christian symbols and a picture of the Annunciation.

A document written on mud-coloured cloth, between three and four feet long and eighteen inches broad, purporting to be the will of Abu Bakr, the first Caliph, and said to have been brought from Medina by the family of King Hussein in 1925.

A Byzantine bottle of dark-blue glass as thin as an egg-shell, unbroken, and about ten inches high.

A gold Hellenistic head, with parted lips, glass eyes, and bright blue eyebrows.

A gold mummy in a trunk.

And a silver statuette nine and a half inches high, which . . . M. Alouf called Hittite. (34-35)

Such an extensive and specific list reflects Byron's tendency to be thorough and methodical. His fragmented compilation, focussing only on the object itself, reflects his desire to catalogue information here, above other discourse concerns. Later in the passage, Byron augments his thoroughness by describing--using assertions marked by the present tense of the verb *to be*--the silver, perhaps Hittite, statue:

The figure *is* that of a man, with broad shoulders and narrow hips. On his head he wears a pointed cap as tall as his own body. His left arm *is* broken; his right carries a horned bull in its crook and holds a sceptre. . . . the tail and horns of the bull, and the cap *are* all of gold. And the gold *is*

so pliable that M. Alouf gaily bent the sceptre at a right-angle and put it straight again. (35, italics mine).

The quantity and seeming depth of compilation, here, indicates a desire to be perceived as having both an accurate eye for detail and the ability to interpret such detail (the ability to know, for instance, that a "bottle of dark-blue glass" is "Byzantine" and "a gold . . . head" is "Hellenistic"). Such methodical cataloguing, then, lends Byron's text the authority of having seen *and* understood. Thus, through the fragmentary nature of his discourse (which emphasizes the object being described) and through assertion, Byron appears credible to both "common readers" and other (would-be) scholars.

A similar effect is created in the passage about the cliff carvings at Naksh-i-Rustam when Byron alternates between fragments (i.e. "A Sasanian king tilting with a losing enemy" [181]) in which the existential verb is implied, and making assertions about the objects (i.e. "His hair-balloon is smaller than the others . . ." [181]). In each case, the rhetorical purpose seems to be to state the existence, or put forward a description, of a particular object. And further, Byron's facade of objectivity here is enhanced by his numerical listing of the carvings (180-82). This practice makes his discourse appear methodical, and thus, more worthy of serious consideration by his reader. Using this variety of linguistic strategies to catalogue data, then, Byron maintains a teacher-student relationship with some readers, and retains his credibility among other authorities.

Byron's very complex sort of authority is also maintained by other means. His use of quantifiable measurements to describe his surroundings, a practice I touched on in my discussion of his spatiotemporalization, is one such way. In places, Byron provides, for example, the exact dimensions of particular buildings, even, in one case, going so far as to argue against other "incorrect" measurements made before him.⁹³ Also, the entry headings in his journal enhance the impression of precision in his work by etching his writing within particular, identifiable contexts. The authority of "having been there" is inscribed in these discourse strategies.

But perhaps the greatest evidence of Byron's assumption of authority is found in his various meditations on the importance of expressing truth, of bearing knowledge, and in his focus on, and claims of, discovery. His desire to show himself as the first (Western) man to witness, or understand, things Persian is seen throughout the text. Thus, Byron's description of M. Alouf's collection is authoritative not merely because it is a thorough compilation and theorization of information, nor merely because it proves he has witnessed these objects, but also because it suggests he has "discovered" them. We see the hinging of authority on discovery, similarly, in Byron's lengthy description of his penetration of the Shrine of the Imam Riza in Meshed (240-45). This passage seems motivated by a wish to be seen as ingenious, as accomplished; seemingly, he is meant to be admired for this feat; his primacy in this case, and in others, increases his prestige, and thus his authority throughout *Oxiana* is enhanced.

Elsewhere, Byron's focus on his discoveries is less dramatic, but is made more explicit. For instance, after deciding, because of illness, to put an end to his trip to Kabul and head back to Herat, he writes, in self-consolation, "I have discovered the journey can be done, which no one knew before" (122). Later, he brings to his reader's attention the fact that "[s]o far we have discovered three varieties" of wine in South Persia (155). And in yet another instance, Byron expresses his near primacy, stating, ". . . except for Godard, the French Director of the Antiquities Service, I believe I am the first person to have noticed the Seljuk stucco in the sanctuary . . ." (217).

In other places, Byron frames his revelation not in terms of discovery, but rather in terms of knowing that which has been, heretofore, unknown.⁹⁴

We have conceived the idea of riding from [Maragha] direct to Miana, thus cutting off two sides of a triangle with Tabriz at its apex. This should take us through *unknown* country, *unknown* at least architecturally; it is empty enough on the map. (56, italics mine)

But whether phrased in terms of knowledge or discovery, or even implied, as in his description of the Shrine of the Imam Riza, Byron's emphasis on his being the first to observe particular sights, or experience particular events seems meant to impress his reader, impression, presumably, leading to deference to his authority.

For similar effect, Byron laments the difficulties caused, and burdens placed upon him, in his role as truth-bearer: "Somebody must trespass on the taboos of modern nationalism, in the interests of human reason. Business can't. Diplomacy won't. It has to be people like us" (223). Thus, Byron sees himself as responsible for telling the truth of the places he visits, and this acceptance of responsibility, again, is meant to increase the reader's respect for him. But recognizing the contingency of truth is not always Byron's strongest attribute. It is one thing to speak authoritatively about the measurements of a Mausoleum; however, Byron's self-congratulation for "truthful" adjudication of particular artistic or architectural works seems somewhat more suspect. For example, Byron shows his reluctance to always speak true of what he sees, but his "courage" to do so unfailingly when he dismisses Herzfeld's find at Persepolis for its lack of artistic achievement. He asserts that the sculptures at the site "have art, but not spontaneous art, and certainly not great art. Instead of mind or feeling, they exhale a soulless refinement, a veneer adopted by the Asiatic whose own artistic instinct has been fettered and devitalised by contact with the Mediterranean" (189). This regrettable assertion, in which Byron identifies a group of people ("the Asiatic") with their architecture (implying a belief in authenticity and suggesting a dislike of hybridity) appears to conflate personal (though sociohistorically derived) taste with some notion of objective artistic merit. Here, in a passage appealing for his martyrdom, personal taste is put in terms of objective truth:

This is the penalty of greater knowledge. It isn't my fault. No one would have been more pleased than I to leave the brain idle in a dream of history and landscape and light and wind and other impalpable accidents. But if

circumstances insist on showing me more than I want to see, it is no good telling lies about it. (188)

In Byron's formulation, his "knowledge" seems to be equated with some notion of "objective truth" in that to avoid accessing such "knowledge" is equated with "telling lies." And the reader, seemingly, is meant to admire Byron's endurance of the "penalty of greater knowledge" in the same way she might admire anyone who suffers for an honourable or just cause. Consequently, the reader is more likely to conflate Byron's opinion with fact, an act that would perpetuate her deference to his authority.

But however much Byron sings his own praises throughout *Oxiana*, he avoids coming across to his reader as unredeemably arrogant. He makes attempts to temper a number of his claims or to educate his reader in a polite fashion. In various places he shows his respect for his reader by constructing her as an insider to events he experiences, to personalities he comes in contact with, and by constructing her as an intelligent person, sharing similar cultural values and possessing a high degree of education and knowledge. In these, and in other regards, Byron shows himself to be rather complex as a speaker, able to combine deference and opinionatedness, absurd comedy and scientific discourse. What follows in the remainder of this section on the reader-writer relationship will highlight some of these complexities.

One of Byron's most effective techniques for avoiding coming across as aloof--one that indicates his playful modulation of voice--is his use of irony in some of his assertions. For example, while in Cyprus, Byron describes the harvest of carob in a seemingly sincere and straightforward manner, using assertions as is his tendency:

Here, the earth is red, as though more nourishing, and the terraced fields are dotted with carob trees. The carob harvest was in full swing as I passed: men bashing down the fruit with long poles; women loading it into sacks and loading them on to donkeys. The carob is exported to make cattle-food. It looks like a shrivelled banana. . . ." (7-8)

So far in this example, the description of carob is not unlike a number of other passages we have seen in which Byron's overt interest is to inform. However, in the final assertion which begins, "[i]t looks like a shrivelled banana . . .," Byron deflates his information-laden prose with the assertion, "[carob] tastes . . . like a glucose doormat" (8). This creative, hyperbolic, description, although perhaps accurate in its own way, undercuts the more serious compilation of information taking place in the passage. Thus, in this case, Byron avoids tedious instruction, and in fact, may be poking fun at his own 'didactic impulses.

In a slightly different manner, Byron uses ironic assertion to poke fun at Persian dress, and at his own meaning-making tendencies. In one case, he reverses the sequence of creative and seemingly straightforward assertion to create an equally ridiculous effect. He writes: "[n]ow and then a calico bee-hive with a window at the top flits across the scene. This is a woman" (88). Here the joke plays on at least two levels. In the first assertion, Byron pokes fun at the woman's clothing by making observations that are obviously hyperbolic (the reader knows that the moving object is not actually a "calico bee-hive with a window at the top"); thus, metaphorical assertion is inserted, incongruously, in a rhetorical context that usually demands a more literal use of language. And in the second assertion, Byron makes a joke of Western ignorance of Persian ways. By having to assert that this figure is a woman, Byron humorously deflates the meaning-making process; he shows that what is obvious to one culture is not so obvious to another. Thus, by using ironic assertions, Byron relieves the occasional heavy-handedness which permeates his informative text.

Another of Byron's strategies for informing his reader, while simultaneously displaying respect for her intelligence, is to imply meaning through context in discourse rather than through definition or explication. We see one example of this in his use of the term "arak." Although the term is used earlier in the text, the reader is left without

confirmation of what "arak" means until its use on page 88; the word comes up in a discussion of the people of Herat:

They expect the European to conform to their standards, instead of themselves to his, a fact which came home to me this morning when I tried to buy some *arak*; there is not a drop of alcohol to be had in the whole town. (88, italics mine)

Byron's method of implication here is similar to Sackville-West's polite discourse on "the tar" (*Passenger* 94); he 1) uses a semi-colon to mark a topical connection between the two utterances, and thus, like Sackville-West's parentheses, does not break the sentence unit; and he 2) connects alcohol to "arak" while making an assertion with a slightly different rhetorical purpose: to tell us that it is impossible to get alcohol in Herat. Thus, Byron's assertions in these two utterances serve to inform us that Heratians expect "Europeans to conform to their standards" and that Herat is a dry town, while simultaneously implying that "arak" is alcohol. In this way, Byron is polite to his reader; he respects her intelligence and ability to make connections.⁹⁵

But Byron's discourse does not unfailingly reflect respect for his reader--or at least for *all* potential readers--nor does Byron simply rely on his reader's ability to make connections which he implies. Consider the following passage, high in assertion and apparently motivated by a desire to inform, describing the grave-towers at Damghan in which Byron presupposes a certain degree of reader-knowledge about his discourse topic:

There are two circular grave-towers in that place, which are inscribed and dated as built in the XIth century, and are constructed of fine but loosely mortared cafe-au-lait brick. A ruined mosque, known as the Tarikh Khana or "History House", is even older; its round squat pillars recall an English village church of the Norman period, and must have inherited their unexpected Romanesque form from Sasanian tradition. The whole of Islamic architecture borrowed from this tradition, once Islam had

conquered Persia. But it is interesting to see the process beginning thus crudely, before it attains artistic value. (77)

Here, Byron assumes as common knowledge that Persia, at some point, turned to Islam, inserting the information within the presupposing expression, "once Islam had conquered Persia." Such an assumption seems justifiable; it is reasonable that most readers would be aware of this fact. And similarly, it seems fair to assume that the reader is familiar enough with "cafe-au-lait"--as found in the assertion that "the two circular grave-towers . . . are constructed of fine but loosely mortared cafe-au-lait brick"--to know Byron is referring to a colour of a muddy light-brown hue. However, Byron's speculation that the pillars of "the Tarikh Khana . . . must have inherited their unexpected Romanesque form from Sasanian tradition" seems a potentially problem-causing utterance. In its reliance on a relatively high degree of specialized knowledge of architecture, this claim might be off-putting to those who are not in "the know." This allusion to "Romanesque form" and "Sasanian tradition" might create a feeling, in some readers, of defensiveness or of hostility towards Byron. Byron's assumption, then, seems to be evidence for his construction of a highly educated, or "cultured" reader. One with less education (in the field of architecture)--perhaps as a result of his or her class--might be excluded from this moment in the text. Elsewhere, especially in the many passages about architecture, such a reader might have a similar sense of being kept outside of *Oxiana*, of not being included in it. Thus, particular assumptions of knowledge Byron, and other (travel) writers, make may not always be a sign of respect to all readers, especially in a genre (unlike fiction) in which the relation of information, seemingly, is, in large measure, the communicative purpose. Rather, they may be (perceived as) examples of intellectual muscle-flexing--ways of showing respect for, and building community with, some "fit" readers (of a certain class) and of excluding others.

In the example of Tarikh Khana, we see another instance of Byron's assumption of his reader's architectural knowledge. He states that "the round squat pillars" of the Tarikh

Khana "recall an English village church of the Norman period" (77). This allusion, of course, requires of the reader a degree of architectural knowledge, but also necessitates a knowledge of England; in fact, it is likely that the English reader can make some sense of the analogy even without the requisite architectural knowledge. Thus, Byron assumes he shares a common national heritage with his reader. We see another example of Byron's allusion to things English when he discusses his surprisingly acceptable accommodations in Mazar-i-Sherif. Here, he states, "[w]e pay 7s. 6d. a day, which is not cheap by local standards" (285). Of course, the non-English reader will understand the gist of this utterance--namely, that Byron's accommodations are inexpensive by his standards--but to grasp the full significance of the statement, the reader should have a knowledge of British currency, seemingly, should be English.

And like Sackville-West who builds a bond with her reader when she pokes fun at the Persian minister's misapprehension of "Rougedragon Poursuivant," Byron also pokes fun at Persian misunderstanding of things English for a similar effect. In his typically understated manner, Byron describes the attire of "a hatchet-faced gentleman" who, on a visit to "a tumble-down pleasure-house," is "wearing a soiled shirt with the tails outside, lilac sateen plus-fours, and cotton stockings upheld by lilac suspenders" (43). Again, the non-English reader likely can see that the man is meant to look ridiculous; however, an English reader, who is familiar with "plus-fours" and with the fact that in England, most men tuck in their "tails," will understand, more easily, this comment. Thus, in assuming that his primary reader shares his English heritage or experience, Byron adheres to the convention of travel literature in which a writer addresses people who are located at their own point of departure. Upon a cultural heritage shared by writer and reader is built a powerful bond.

Byron's assumption of a shared nationality with his reader differs from Sackville-West's, however, in that it is supported by his construction of his reader as an intimate within his personal sphere. As Byron travels in Western regions (i.e. Venice) or in areas

of longstanding British control (i.e. India), for example, his reader becomes more of an insider to Byron's social circles. This fact is clear from the very first page of *Oxiana*. Here, the reader is treated to diaristic utterances like "Lifar came to dinner" and "Bertie mentioned that all whales have syphilis" (3) without any mention of who "Lifar" or "Bertie" might be. Likewise, in a fit of name-dropping at dinner in Delhi, Byron writes, "I suggested to Lord Irwin he should be done by Epstein. He answered, 'I thought you'd say that', and sat to Reid Dick" (331). And while on the ship home, he writes, "[w]e have made friends with Mr. and Mrs. Chichester and Miss Wills" (332). When Byron is physically, or culturally, positioned relatively close to his home reference (England), then, he assumes more of his reader. On the surface, it seems the reader is "expected" to be intimately acquainted with each of these figures, or at least, to know who they are. But of course, this intimacy is an impossibility for most readers. This suggests that Byron's construction of his reader as an insider to his Western social spheres is another way of reinforcing a sense of community with his most "fit" readers. The effect produced, especially by allusions to reasonably famous figures like Lord Irwin, Reid Dick, and Epstein, is potentially similar to that achieved by Sackville-West's depiction of her seemingly close relationship with the Reza Khan--it may enhance the reader's respect and gratitude for being allowed so close a look at privileged circles. But such references may just as easily repel some readers who might see this "name-dropping" as rather snobbish. Either way, as in some of the discourse on subjects like architecture or literature--one might recall the example of the Tarikh Khana--Background Knowledge of things English is indexed for class.

Chaos and Order

In chapter 2, I explored Sackville-West's tendency to link the notion of chaos with incompleteness, fragmentation, unreality, and unpleasantness. Byron's approach to depicting chaos, in contrast, is to laugh at it; he deals with incongruity and disorder by

exploiting its absurd, comic potential. Given this difference between the two writers, it is not surprising that Byron's ways of depicting chaos--although similar to Sackville-West's in terms of his use of convoluted sentences with numerous modifying clauses--are substantially dissimilar to Sackville-West's.

Most distinctive among Byron's techniques for depicting chaos is his portrayal, within passages of dialogue, of verbal (mis)communication between two or more speakers. Perhaps the best example of this is found in the conversation between Christopher Sykes, a Teherani man, an Isfahani man, two muleteers, and the driver's assistant as they travel in the back of a lorry. Byron's point, here (in Appendix K), presumably, is to show the attempt--and ultimate failure--of this divergent group to communicate clearly, and to suggest the humorous confusion that arises from such a failure.⁹⁶

In this passage, chaos is largely a result of the clash of the various languages in use--languages in Bakhtin's sense of the term. That is, within this short discussion, we read utterances both of childlike simplicity (i.e. "'What's this book?'" and "'What history?'" , as spoken by the Teherani [53]) and of academic complexity:

Christopher: 'It may occasion some surprise that the Roman pontiff should erect, in the heart of France, the tribunal from whence he hurled his anathemas against the king; but our surprise will vanish so soon as we form a just estimate of a king of France in the eleventh century.' (53)

The juxtaposition of such languages--or registers--is jarring to the reader. Together these languages are incongruous, and incongruity, as it often does, produces comedy. This juxtaposition, along with overt misunderstandings such as the Teherani's mistaking the Pope for "the Foof" (53), the Muleteer's question of the author's name, "Was he called Zoroaster?" (54), and the group's atypical pronunciation of Gibbon's name ("Ghiboon!" [54]), contributes to the absurdity that pervades this passage.

Also important for showing the difficulty of communication here is the (seemingly unnecessary) repetition of words from speaker to speaker. For example:

S1 *Teherani*: What's this book?

S2 *Christopher*: A book of history.

S3 *Teherani*: What history?

S4 *Christopher*: The history of Rum and the countries near it, such as Persia, Egypt, Turkey, and Frankistan.

In this case, the word *book* appears in both S1 and S2, and the word *history* is found in S2, S3, and S4. Such repetitions (as in the passage in which Byron is lost in Afghanistan) make it seem as if little progress is being made towards the intended goal: in this case, clear conversation. Much like the chaos that arises in the famous Abbot and Costello routine, "Who's on First?", the conversation seems at best stilted, and at worst circular. From out of the circularity, comedy emerges.

Byron's depiction of chaos, however, is not confined strictly to such obviously dialogic passages. He also, like Sackville-West, describes events as disorderly in more monologic, narrative passages. And as with Sackville-West, one of Byron's most successful techniques for portraying chaos is also to make use of convoluted, heavily modified sentences. When recounting car trouble on a journey to Meshed, for example, Byron writes:

Exhilarated at the prospect of his journey's end the driver tore downhill at forty miles an hour, lurched across a stream-bed, and had just rebounded against the opposite slope, when to my great surprise the off front wheel ran back towards me, buckled the running-board with a crunch, and escaped into the desert (80).

To convey this unexpected mishap, Byron, in this lengthy sentence, uses a series of finite verb clauses for each of his noun phrases, thereby drawing out a number of actions for each object. That is, the driver 1) "tore downhill . . ."; 2) "lurched across a stream-bed . . ."

." ; and 3) "had . . . rebounded . . ." The off-front wheel, similarly, 1) "ran back . . ." ; 2) "buckled the running-board . . ." ; and 3) "escaped into the desert." Thus, the variety of actions performed by each object in this expansive sentence--marked by the various finite verb phrases--creates the dynamic, almost frantic, atmosphere in this passage.

Another excellent example of Byron's use of convoluted sentences to convey chaos occurs in the hilarious passage describing his difficulty in leaving Teheran. This passage, thematically typical of the travel genre, begins thus:

The sequence, which then began, of getting possession of the car, getting a licence to drive it with, getting a permit to stay in Persia at all, getting a permit to go to Meshed, getting a letter to the Governor of Meshed, and getting other letters to the governors en route, obliterated four days (74).

As in the previous example describing the car accident, this sentence introduces the "sequence" of events in an extremely windy fashion: it is not until the end of the fifth line in the text, after a vast complex of non-finite verb phrases, that we happen upon the ironically succinct rheme, "obliterated four days." This arduous journey in discourse to finally reach the finite verb phrase models the arduous process Byron has undergone in his attempt to leave Teheran.

Additionally, as it did in Byron and Sykes's conversation with the Teherani and his party (Appendix K), repetition plays a role in this sentence; the hyperbolic repetition of *getting* also serves to represent, linguistically, the absurd lack of progress Byron seems to make with Persian bureaucracy. Elsewhere in this section we see Byron use repetition, again to reflect the absurdity of events; this repetition occurs near the completion of this farcical scene. After nearly everything has gone wrong for Byron, he sees the absurd humour of the situation, and writes, "I laughed; the others laughed; the police laughed like madmen" (75). Such a repetition of *laughed* in this short span of text, again, serves to indicate the seeming futility of Byron's quest to leave Teheran, and emphasizes the humour which underlies the chaos.⁹⁷

Byron's most effective means of conveying the chaos of a particular situation, however, is to reproduce the sequence of events in his discourse. Such a technique, at first glance, might seem at odds with the depiction of chaos, as we often associate sequence with order rather than disorder. However, the extent to which Byron, in places, adheres to sequence when illustrating events--coupled by a theme/rheme arrangement in which the theme of a sentence carries-over from the rheme of the previous sentence--serves to convey absurdity and chaos. The most instructive example of this technique, by far, is, again, the passage depicting Byron's attempt to depart from Teheran. In this scene (Appendix L), Byron's adherence to sequence and his hyperbolic telling of seemingly each detail of events (although he claims that his story "was only a tithe, a mere sample, of [his] fate during these last four days" [75]) convey the confusion of the situation and the absurd amount of red tape that must be by-passed in order, finally, to leave the city.

The sequentiality of events is emphasized, especially, in places, where rheme leads into theme. For example:

Th2 Rh2

S2 I | was said to be 'recalcitrant de la loi' for having no identity card.

Rh2-(M)Th3 Th3 Rh3

S3 To obtain one, | I | furnished the state archives with the secret of my mother's birthplace, in triplicate.

This theme/rheme pattern plays out again when Byron explains his difficulty in buying the car:

Th5 Rh5

S5 . . . the police | refused to register the transaction because, although the lawyer's power of attorney extended to all his employer's worldly goods, a Morris car was not mentioned in the list of those goods.

Rh5-(M)Th6 Rh6

S6 This decision | was reversed, . . .

Jostling up and down King David Street, from dawn to sunset, the crowd is still a picture of "the East", immune as yet from the tide of lounge suits and horn spectacles. Here comes the desert Arab, furiously moustached, sailing by in his voluminous robes of gold-worked camel hair; the Arab woman, with her face tattooed and her dress embroidered, bearing a basket on her head; the priest of Islam, trim of beard and sporting a neat white turban round his fez; the Orthodox Jew, in ringlets, beaver hat, and black frock coat; the Greek priest and Greek monk, bearded and bunned beneath their tall black chimneypots; . . . the woman of Bethlehem, whose backward-sloping head-dress beneath a white veil is said to be a legacy of the Norman kingdom; and among them all, as background of the essential commonplace, the occasional lounge suit, the cretonne frock, the camera-strapped tourist. (16-17)

The uses of the word *the*, as in the reference to "the desert Arab" are interesting. While it seems possible that *the* in these cases is referring to a specific "Arab" or "Orthodox Jew" whom Byron observes, the potential deictic function of *the* seems overshadowed by its generic implications. That is, the uses of *the* in these cases where, because there has been no prior use of the noun in discourse, the use of the indefinite *a* seems called for, suggest Byron's presupposition that one's appearance ("voluminous robes of gold-worked camel hair," in the case of "the desert Arab") makes him or her not only a member of a particular group, but in fact, the archetypal representative of this particular group.⁹⁸ Thus, in this passage, individuality seems obscured; one is important primarily as a religious or ethnic type which can help compose "a picture of 'the East'" (16). Byron's typing of individuals in this way is an attempt to categorize them; it is an attempt to impose order upon what he observes.⁹⁹

In other places, Byron not only types individuals based on how they look, but he also presumes to know how an entire nation of people thinks. For example, when describing Persian attitudes toward Afghans, he writes:

Another kink in *the Persian mind* is a mortal jealousy lest the Afghans should steal a march on them in the matter of Westernisation. (138, italics mine)

As evidenced by the use of the generic *the*, in this case Byron attributes the attitudes he perceives in some Persians to the way of thinking of an entire culture; and *the* with the nominal head presupposes the existence of such a thing as a Persian mind. Thus, in keeping with his self-identification as knowledge-producer, Byron arranges what he observes; here, as elsewhere, travel narrative proves to be a representation of knowledge, a declaration of the ability "to know."

One final strategy to be discussed here, which Byron uses to impose order on his text, is to dehistoricize "the other." This technique is seemingly at odds with his compulsion to catalogue, date, and measure nearly everything he comes across; however, by abnegating the history of the people he describes, he blurs the variation between generations, thus supporting the validity of his belief in identifiable, categorizable types. This practice, as in Sackville-West's writing, is usually found in passages conveying the timelessness of a particular scene. For instance, Byron writes:

The grey infrequent villages are desolate of people. Clustering round their ruined citadels, those ancient shapes, the bee-hive dome and ziggurat, are melting in the rain. They have melted thus since the dawn of history; and when summer comes, they will rise again out of new mud bricks till history closes. Streams in purple spate swirl through the walled lanes into the fields, and out into the desert. The track itself becomes a watercourse. In a night, the poplars have lost their leaves, though the planes hold theirs for a day more. Strings of camels sway alongside us--boom goes the bull-

camel's bell--boom, and is gone. Shepherds in white tabards tack through the gale after pebble-grazing flocks. Black tents and black fleece-hats announce the Turcomans and the verge of Central Asia. So this is the Golden Road. Eight centuries ago, the minaret of Khosrugird watched the traffic as it watches us. (79)

Here, the erasing of differences between time periods is implied, linguistically, by the use of the simple present tense (i.e. "Strings of camels *sway* alongside us . . ." [italics mine]) to describe past events (past in that they occur sometime before Byron's writing about them takes place). And, thematically, time distinctions are blurred in a few places, especially in the description of architecture.¹⁰⁰ For example, Byron's declaration that "the bee-hive dome and ziggurat" which "are melting in the rain . . . have melted thus since the dawn of history," and his statement, "[e]ight centuries ago, the minaret of Khosrugird watched the traffic as it watches us" indicate that in his view, little has changed over time. Claims like these, put forward as fact, disavow the variation which might threaten the order Byron assigns to his surroundings. Thus, passages reflecting timelessness work alongside more critical, historicizing ones to impose order on Byron's findings.

Chapter 4

My method in this thesis has been to collect linguistic data from *Passenger to Teheran* and *The Road to Oxiana* and to suggest what such data might imply or mean, how they might express peculiarities about these travel texts, and more importantly, reflect larger generic patterns. From countless possible criteria of study, I have limited my focus to--have taken my data from--three categories: writers' strategies for 1) spatiotemporal contextualization; 2) constructing a relationship with the reader; and 3) depicting chaos and order. These categories--especially the first two--were selected because of their fundamental importance to travel literature, a genre which, for the most part, has not been studied as one. My rather "elemental" focus, in a sense, is meant to be a foundation for later work, a place from which I, and future scholars interested in travel writing, may embark. As a way of ending this work, but by no means closing the case of travel literature--my aim throughout, after all, has been to avoid definitive conclusions about the genre as it, like all genres, is always in flux--I wish to speculate further on these data and their ramifications, to consider where I, and other scholars, might wish to travel with them next. This will involve suggesting how scholars with very different theoretical imperatives driving their studies might apply the data found, and issues raised, in this work.

Postcolonial Theory

At around the half-way point of *The Road to Oxiana*, Byron describes, at length, a heated altercation he has with archaeologist (and Orientalist) Ernst Herzfeld. The subject of their disagreement is the issue of the right to represent Herzfeld's "finds" at the Persepolis expedition. Each man browbeats the other: Herzfeld claims his primacy and his institutional backing give him the right to restrict others from photographing the site; Byron sees Herzfeld's position as "morally indefensible" (185), it seemingly being Byron's self-appointed task (although one also supported by the conventions of the travel genre) to remedy ignorance and enlighten readers, to establish his (academic) place among past and

future travellers, and--perhaps more peculiar to Byron--to get his own way. This episode in the text is a funny one, funny because we see here, as elsewhere, Byron's Smollett-like clashes with others. But this moment--itself evidence of the utility of postcolonial theory--is also funny in a darker sense: in this battle of egos, never once do Byron or Herzfeld question the grounds on which their respective claims are based or deeply consider the notion of "primacy" from the position of Persian people.¹⁰¹ Thus, implicit in each man is the assumption of the ability to know, and, seemingly, the assumption of cultural superiority; that is, while each questions the other person's right to represent the site, likely neither man, at bottom, would question the fitness of a "qualified" representative of the West to do so. Such an episode, then, impacts on my lengthy discussion of the tendency to inform in travel texts. This incident, and other events like it in the history of travel writing, is grounds for contextualizing the strategies for informing which I have identified as typical of the travel genre--among these strategies are 1) constructing oneself as a "discoverer"; 2) asserting "facts" about other people and places; 3) using one's own culture as a reference point (and thus the norm) for describing what one witnesses; and 4) giving overt advice to readers who might later travel abroad--within the sphere of postcolonial theory.

This configuration of "informing strategies," a configuration peculiar to the travel genre, also may be seen relative to the ways other genres inform or avoid informing readers. Comparing the "informing strategies" used in a variety of genres might allow for a genre-sensitive postcolonial project to emerge, one that recognizes the differences between travel writing and other genres and which shows how travel writing uniquely contributes to a culture's (assumption of) knowledge of other places and their inhabitants.

Similarly, a postcolonial theorist might apply my data regarding travel writers' construction of chaos and order--especially where these constructions overlap with the way "the other" is depicted--to their own works. For example, one might consider how strategies for generalizing about "the other"--accomplished linguistically by the use of the

generic *the* in a phrase such as Byron's "The Persian mind" for the purpose of ordering his subject matter--reinforce stereotypes about other people and perpetuate the assumption of the ability to know something which is either non-existent (i.e. how could one begin to assume a common way of thinking among an entire "race"?) or unknowable (i.e. the impossibility, because of a tendency to a self/other binary, of "knowing 'the other'").¹⁰² One might also wish to consider more deeply the interplay between such impositions of order in travel writing and the depiction of chaos the travel writer perceives around him or her. In what ways, and to what extent, are the travel writer's depictions of chaos merely a reification of his or her own cultural standards of order? An approach which attempts to reflect how the strategies used by travel writers for asserting their own cultural primacy compare with those employed by other writers in other genres--does the same sort of thing go on in ethnography, for example?--also might be productive. In these ways, postcolonial approaches could be fruitfully applied to the data contained in this work, particularly if the scholar is careful to avoid overriding the vital contingencies of the travel genre.

Gender Studies

As indicated in a very brief endnote to my introduction, this thesis has left certain possible gender-centred readings unexplored. Studies of travel literature driven by feminist or gender theories could borrow from the data in this thesis to enrich their own works. For example, gender may determine, to some extent, the sorts of experiences Byron and Sackville-West have access to and the sorts of comments each makes about his or her experiences. Sackville-West's work, for example, rarely alludes to a direct encounter with an individual from the local population (the most intimate portrayals of others are of Jane Dieulafoy, whom she does not meet in the frame of the text, and the expatriate, Bell); is this detachment of self from (or, at least, desire to avoid the portrayal of) such direct encounters, in part, a result of having limited access to local populations

because of her gender?¹⁰³ One might also wish to consider if gender determines the ways in which each text derives its authority. Byron, as we have seen, constructs himself alternately as a scholar and a swashbuckler, whereas Sackville-West's project is, by no means, as academically motivated or adventure-driven. Without being too reductive, could one suggest this difference in authority (and authorial persona[s]) has something to do with gender? These subjects, among others, would be worth looking at in a gender-centred project.

Class

As we have seen in chapters 2 and 3, the relationship between the writer and reader in works of travel literature is a dynamic one, one in which the writer assumes a variety of intellectual capabilities and cultural values of the reader. A scholar interested in the role of class in travel narrative might wish to focus relatively closely on this reader-writer relationship. It seems worth considering how the exclusive nature of the travel experience determines, to some degree, what is said in travel narrative; travel is, after all, an experience usually restricted to those with some considerable financial means; especially in the historical period I have been discussing.¹⁰⁴ And therefore, because leisure travellers often are members of relatively "privileged" classes, they are likely to share certain common interests and educational experiences. It is not surprising, then, that travel writers often spend great lengths of text discussing "elevated" topics such as literature, art, architecture, and history and that their readers are often interested in similar fields. Thus, the travel book--like the (sanctioned) aim of travel itself in the eighteenth century (and perhaps still today)--is a tool for class education, informing the reader of what his/her "class" (or the "class" he/she aspires to) values.¹⁰⁵

Scholars interested in enriching, problematizing, or rejecting the ubiquitous postcolonial approach to the study of travel literature by engaging in some degree of class analysis might wish to consult some works of travel literature written by non-

Westerners.¹⁰⁶ Interestingly, but not surprisingly, travel writers who are not from the West tend to discuss a similar array of topics as Westerners: literature, art, architecture, and history. Such a fact makes it arguable that travellers form a class which cuts across nationality, "race," and local culture, and again supports the notion that genre determines to a great extent what is said. One might suggest that class will be an especially important basis for analysis of travel literature as national boundaries throughout much of the world continue to become more economically and culturally permeable,¹⁰⁷ and as a privileged class of people from all nations have greater access to travel.

My Own Next Step

To close this work, and to open one more potential avenue of analysis, I would like to switch my attention from what others might wish to do with the data presented in my thesis to how I would build upon what has been done here. Although the reader-writer relationship and chaos-order topics continue to interest me, I feel most compelled to explore further spatiotemporalization in travel literature. Especially fascinating to me are the ways in which travel writers depict their experience of "unchanging" landscapes. I would, therefore, attempt the comparison hinted at in an endnote in chapter 2; I would try to show the various ways in which travel writers negotiate landscapes such as ocean, desert, and tundra. One might expect, after reading my chapter on Sackville-West, high frequencies of summary techniques would appear in these cases; however, in "dull," or seemingly unchanging geographies, writers seem to be provided opportunities for interpretation, dialogue, storytelling, or detailed description of other stimuli such as the layout of the vessel (ship, car etc.) in which travel takes place, or of his/her travelling companions (as we see in Theroux's train travels through Afghanistan). Such a study would attempt to account for the variety of techniques employed by writers of different historical periods. The traces of an evolution of (one aspect of) spatiotemporalization in

travel writing might then emerge. In this respect, my thesis will function as my own point of departure for further work on the travel literature.

Appendices

Appendix A

S1 Leaving Teheran at dawn, through the streets still fresh from the efforts of the water-men, who in their unscientific but efficacious way fling the contents of jugs and pails (even of saucepans) across the road, scooped out from the stream in the gutter, we came presently to Kum, its great gold mosque gleaming brilliant above a field of young wheat.

S2 We had crossed nearly a hundred miles of strange, desolate country. S3 Curious geological formations twisted the landscape into a sort of dead-world scenery; so might appear regions of the moon, and quite as lifeless, but for the blue jays and the blue-and-orange bee-eaters, and an occasional brown vulture who spread his wings and flapped away in that flight which is so ungainly near the ground, and so noble when risen to the heights where he properly belongs. S4 We had experienced that sensation so common in Persia, of topping a ridge of hills and of looking down over a new stretch of country, not exactly a plain in this instance, for it was always a plain broken by many accidents; broken by those strange rocks which seemed to advance in battalions, like the dreams of some mad painter, not beautiful, but curious and freakish, and lending themselves to wild resemblances in the imagination. S5 Now it seemed that a regiment of giant tortoises advanced, evil under the cliff of their shells; now like murderous engines of war a promontory of rocks threatened, frozen in their array; now the monotonous brown was stained by a crimson cliff, and now by a patch of sick-turquoise green, as though some sinister chemical had been sprayed upon it. (79)

Appendix B

S1 The road from Dilijan lay across a plain thick with asphodel, which ceased as abruptly as it had begun, as is the patchy fashion of all plant life in Persia. S2 Conditions do not seem to alter, to explain this capriciousness on the part of the flowers, but there it is: either they grow or they do not grow, and there is an end of it. S3 Mulleins, too, which habitually favour a damp soil, had sprinkled themselves over this arid plain, but they had chosen badly, for poor starved dusty things they were, looking as though they would shrivel long before the moment came for them to throw up their yellow spires. S4 We were on the high table-lands, at a height of perhaps six thousand feet, so that the hills which ran parallel to our course, bordering the plain, kept the snow on their jagged summits, inconsiderable though their rise appeared to be. S5 This, we agreed, as we bundled along over the endless, bumpy road, was the type of landscape which above all gave the effect of Central Asia. S6 To be so high that, although the sun was powerful, the region of snow seemed but so very little higher; to breathe air of that incomparable purity; to have the sensation of being on the roof; to detect, beyond the range of near hills, a farther, bluer range;--so must Tibet look, and so Pamir. S7 We had, too, those vast high solitudes to ourselves, mile after mile, plain after plain,--for we crossed many low cols, scarcely to be called passes, which always opened out again a view of plain as extensive as the one we had just conquered. S8 A heart-breaking country, indeed, to ride across, when each view ahead meant a day's journey for a horse. S9 Yet it must not be thought that the journey was monotonous, for sometimes we would come on a little oasis of green,--the brilliant green of young wheat, and straight poplar trees just broken into leaf above a stream,--with a handful of mud houses, and sometimes an abrupt change led us into a gorge as dire and dark as the inferno, but always the view opened again, on to plateau and mountains, and the long straight road leading for twenty, thirty miles ahead.

S10 And although the plains were desert land, they were as good as watered by large and frequent (though always distant) lakes, with reedy edges, and the snowy

reflections of mountain tops mirrored in their shimmering surface. S11 Indeed, in some places the mountains rose as islands out of the lake, as fantastic as the strange landscapes of Leonardo, and as rocky, and of as deep a blue. S12 Sometimes the lake appeared straight ahead, lying across the road, and cutting off the base of the solid hills, so that they floated unsubstantially; and even dwindled in size, till they finally went out, like a blown candle--but reappeared again, growing from little shapeless puffs in the heart of the mirage to their own rocky form, still detached, still ethereal, but joining up with their fellows as we advanced towards them, till once more a coherent range barred the plain. S13 Sometimes the lake lay to the left hand or the right, either at the foot of the hills, when it spread wide and placid, reflecting peaks and sky with disconcerting conviction, or cutting off the base of the hills, as a sea-coast skirting the edge of a fabulous, pinnacled country, where rose tier upon tier of blue jagged crests, resting (as it seemed) upon nothing, in an extravagance of lovely unreality. S14 It created, to the eye, a world of myth where substance and illusion floated together in romantic marriage; all the more romantic for the knowledge that it would never again be exactly repeated, never exactly the same distortion. . . . (83-84)

Appendix C

Through the garden we went, picking our way over the half-laid bricks, while the pigeons cooed and the soft spring air wandered in the young green of the plane trees, in an immemorial way, as though no change of dynasty brooded over Persia; through the garden and into the palace again, by a low doorway and a dark narrow passage, stooping lest we should knock our heads; up a flight of steps, reaching finally a small room with barred windows. Knowing too well by now the shabby condition of everything in this ramshackle country, I was not very much excited at the prospect of seeing the treasury of imperial Iran, nor did the lackadaisical air of the frock-coated ministers help to raise my anticipations. They stood round, drinking little cups of tea, smiling in a gentle, secret, self-satisfied way, while servants ran busily, spreading green baize over the table, and bringing from the recesses of an inner room leather cases and linen bags carelessly tied with string. I was watching all this preparation with a rather perfunctory interest, my thoughts elsewhere, when suddenly, and as with a physical start, my eyes and thoughts came together, as gears engaging; I stared, I gasped; the small room vanished; I was Sinbad in the Valley of Gems, Aladdin in the Cave. The linen bags vomited emeralds and pearls; the green baize vanished, the table became a sea of precious stones. The leather cases opened, displaying jewelled scimitars, daggers encrusted with rubies, buckles carved from a single emerald; ropes of enormous pearls. Then from the inner room came the file of servants again, carrying uniforms sewn with diamonds; a cap with a tall aigrette, secured by a diamond larger than the Koh-i-Nur; two crowns like great hieratic tiaras, barbaric diadems, composed of pearls of the finest orient. The ministers laughed at our amazement and incredulity. There seemed no end to the treasure thus casually produced. Now at last I could believe the story of Nasr-ed-Din and his visit to the Kurds and Lurs; I could readily have believed that he had dressed, not only himself, but the whole of his court in just such a coruscating tabard. We plunged our hands up to the wrist in the heaps

of uncut emeralds, and let the pearls run through our fingers. We forgot the Persia of today; we were swept back to Akbar and all the spoils of India. (102-03)

Appendix D

S1 Teheran itself, except for the bazaars, lacks charm; it is a squalid city of bad roads, rubbish-heaps, and pariah dogs; crazy little victorias with wretched horses; a few pretentious buildings, and mean houses on the verge of collapse. S2 But the moment you get outside the city everything changes. S3 For one thing, the city remains definitely contained within its mud rampart, there are no straggling suburbs, the town is the town and the country is the country, sharply divided. S4 For another thing, the city is so low that at a little distance it is scarcely visible; it appears as a large patch of greenery, threaded with blue smoke. S5 I call it a city, but it is more like an enormous village. S6 The legend here is, that a certain speculator went to the Shah and said, 'King of Kings, if I build you a rampart round your city, will you give me all the land within the rampart that is not yet built over?' and the Shah, thinking the man a fool, agreed. S7 But the man was not a fool, and he built the rampart in so wide a circle that the city has not yet grown out to its walls.

S8 You cannot enter or leave Teheran except by a gate, which is named according to the direction of the road that leads away from it: the Meshed Gate, the Kasvin Gate, the Isfahan Gate, and so on. (58-59)

Appendix E

S1 There is a great art in knowing what to take. S2 The box which is to be opened and shut a dozen times a day *must* be an expanding box, and to start with it must be packed at its minimum, not its maximum, capacity. S3 This is the first rule, and all temptations to break it by last-minute cramming must be resisted. S4 A cushion or a pillow is a bulky bother, but well worth it for comfort; an air-cushion is less of a bother, but also less of a comfort. S5 A Jaeger sleeping-bag (which goes in the hold-all) makes the whole difference to life on a long and varied journey; but it ought to be lined with a second bag made out of a sheet, or else it tickles. S6 I had neglected this precaution. S7 Thermos bottles are overrated, they either break or leak or both; and there are few places where you cannot get tea. S8 Other essentials are a knife and a corkscrew, and a hat which will not blow off. S9 An implement for picking stones out of horses' hooves is not necessary. S10 Quinine for hot countries, iodine, aspirin, chlorodyne, sticking-plaster. S11 I would say: avoid all registered luggage, but there are few who will follow this sound advice. S12 I did not follow it myself. S13 I had a green cabin trunk, which I grew to hate, and left behind in Persia. S14 I had, however, the excuse that I must provide against a variety of climates; I expected to be now boiled, now frozen; must have a fur cap and a sun-helmet, a fur coat and silk garments. (17-18)

Appendix F

Cohesion Analysis

Sentence #	# of Ties	Cohesive Item	Type	Distance	Presupposed Item
S1	5	I see glittering river dazzling	L1 L1 L5 L1 L5	0 0 5 4 5	I see bright river bright
S2	9	and then again the shadowy bridge concourse herds driven	C additive C temp Ellip ref. dem. L5 L1 L2 L3 L1	0 0 3 3 4 3 0 0 0	S1 S1 seeing bridge a bridge blacked out surroundings bridge group animals driving
S3	5	Then I see twilight bordered	C temp L1 L1 L5 L5	0 1 1 0 5	S2 I see shadowy surroundings
S4	4	Then I see jackal	C temp L1 L1 L2	0 0 0 0	S3 I see herds
S5	2	parrots there	L5 ref. dem.	0 10	jackal/animals India
S6	5	and falling green pool below	C add. L1 L1 L2 L1	0 6 0 4 4	S5 falling green river below
S7	3	red city Akbar	L1 L1 L5	2 2 12	red city India
S8	4	white city genius of	L5 L1 L1 L1	0 0 0 0	red city genius of

Appendix G

S1 I liked getting away from the roads, into the region of country life, where only the peasants laboured, bending down over the dark earth. S2 Everything there was slow, quiet, and regular; husbandry is of all ages and all countries. S3 Nothing dates. S4 There is a special concentration in this husbandry of the valley of the Nile; everything is drawn tightly together; there is no sprawling. S5 The very centuries shrink up, and the life of man with his beasts becomes very close. S6 They seem to have acquired the same gait and colour, through long association with each other and with the earth. S7 In long files, flat as a fresco, they trail along the dykes, mud-coloured: the camels, the buffaloes, the little donkeys, and the man. S8 Slouching they go, in an eternal procession; with the Egyptian genius for design, as though they were drawn with a hard, sharp pencil on the sky. S9 First the camels' heads, swaying on their long necks; then the buffaloes, slouching as though they had just dragged themselves out of the primeval slime; then the donkeys, with a little boy sitting on the last rump, drumming his heels. S10 Then the man, small but erect, driving the lot before him. S11 He drives, but he is part of the procession; he brings up the rear. S12 He completes the pattern. S13 Yet he is not so very different from his beasts, only perpendicular whereas they are horizontal; he is the same colour, though he plies a stick. S14 Where they are all going to Heaven knows; they all seem to be trailing on an eternal pilgrimage. S15 It is a relief to come upon a party of peasants at work in static attitudes, bent down over the earth, not walking on towards something else, with a camel near by, safely yoked, and turning the water-wheel from morning to night in the same trodden groove; this is a kind of triumph over the camel, which (with its outstretched neck) might be an animal designed to slouch onward, always at the same gait, always over the same desert, purpose subservient to pattern. (23)

Appendix H

S1 Bearings, landmarks, disappeared, as they would from a skiff in mid-Atlantic. S2 We seemed to be always below the surrounding level, caught in the trough of a green swell. S3 Sitting down, we might see for twenty feet: standing up, for twenty miles--and even then, twenty miles away, the curve of the earth was as green as the bank that touched the wheels, so that it was hard to tell which was which. S4 Our only chart was by things whose scale we knew: groups of white-topped kibitkas, dotted like mushrooms on a lawn--though even in their case it needed an effort of reason to believe they were not mushrooms; and droves of cattle, mares with their foals, black and brown sheep, kine and camels--though the camels were deceptive in the opposite sense, seeming so tall that it needed another effort to believe they were not antediluvian monsters. S5 As the huts and animals varied in size, we could plot their distances: half a mile, a mile, five miles. S6 But it was not this that conveyed the size of the steppe so much as the multiplicity of these nomadic encampments, cropping up wherever the eye rested, yet invariably separate by a mile or two from their neighbours. S7 There were hundreds of them, and the sight, therefore, seemed to embrace hundreds of miles.

S8 As plans of cities are inset on maps of countries, another chart on a larger scale lay right beneath our wheels. S9 Here the green resolved, not into ordinary grass, but into wild corn, barley, and oats, which accounted for that vivid fire, as of a life within the green. S10 And among these myriad bearded alleys lived a population of flowers, buttercups and poppies, pale purple irises and dark purple campanulas, and countless others, exhibiting all the colours, forms, and wonders that a child finds in its first garden. S11 Then a puff of air would come, bending the corn to a silver ripple, while the flowers leaned with it, or a cloud-shadow, and all grow dark, as if for a moment's sleep; though a few feet off there would be no ripple and no darkness; so that this whole inner world of the steppe was mapped on a system of infinite minute recessions, having just those gradations of distance that the outer lacked. (228-29)

Appendix I

S1 When the party had assembled at the ford, the process of crossing began. S2 First the old man rode into the stream, with difficulty kept his horse's head against it, and deposited the brown lamb on the other side. S3 While he was returning, the child caught the black lamb. S4 This he gave to his father, who then re-entered the water dangling it by one leg so that it screamed. S5 Bleating in sympathy, the ewe followed. S6 But the current swept her away and landed her on the bank she had started from. S7 Meanwhile her offspring, now safe on the further bank with the brown lamb, kept on crying. S8 Again the old man returned, and helped his son drive the wet and shivering ewe a hundred yards up the bank above the ford. S9 There the current caught her once more, and landed her neatly at the ford itself, this time on the further side, where she was warmly greeted by both lambs. S10 Putting his foot on his father's boot, the little boy hopped up behind him and probed the stream with his pole as they crossed, to see if the bottom was firm. S11 On the other bank he dismounted, restored the brown lamb to his father's saddle, set the ewe and the black lamb in motion, and launched into a swinging trot, with his geranium gown flying out behind him. S12 The bay horse followed, and the procession was lost on the horizon. (311)

Appendix J

S1 I pointed to a reddish outcrop on the left.

S2 'So what's that one?' I asked.

S3 'Old Man,' Walker volunteered brightly.

S4 'So where's this Old Man coming from?'

S5 'Come long way. S6 Aranda Mob, maybe. S7 Maybe Sydney.'

S8 'And where's he going to?'

S9 'Port Hedland,' he said, decisively.

S10 Port Hedland is an iron-ore port on the coast of western Australia about 800 miles west of Cullen, beyond the Gibson Desert.

S11 'And what happens to that Old Man', I asked, 'when he gets to the sea?'

S12 'End of him,' said Walker. 'Finish.' (Chatwin 209-10)

Appendix K

S1 *Teherani*: What's this book?

S2 *Christopher*: A book of history.

S3 *Teherani*: What history?

S4 *Christopher*: The history of Rum and the countries near it, such as Persia, Egypt, Turkey, and Frankistan.

S5 *Assistant (opening the book)*: Ya Ali! S6 What characters!

S7 *Teherani*: Can you read it?

S8 *Christopher*: Of course. S9 It's my language.

S10 *Teherani*: Read it to us.

S11 *Christopher*: But you cannot understand the language.

S12 *Isfahani*: No matter. S13 Read a little.

S14 *Muleteers*: Go on! S15 Go on!

S16 *Christopher*: 'It may occasion some surprise that the Roman pontiff should erect, in the heart of France, the tribunal from whence he hurled his anathemas against the king; but our surprise will vanish so soon as we form a just estimate of a king of France in the eleventh century.'

S17 *Teherani*: What's that about?

S18 *Christopher*: About the Pope.

S19 *Teherani*: The Foof? S20 Who's that?

S21 *Christopher*: The Caliph of Rum.

S22 *Muleteer*: It's a history of the Caliph of Rum.

S23 *Teherani*: Shut up! S24 Is it a new book?

S25 *Assistant*: Is it full of clean thoughts?

S26 *Christopher*: It is without religion. S27 The man who wrote it did not believe in the prophets.

S28 *Teherani*: Did he believe in God?

S29 *Christopher*: Perhaps. S30 But he despised the prophets. S31 He said that Jesus was an ordinary man (*general agreement*) and that Mohammad was an ordinary man (*general depression*) and that Zoroaster was an ordinary man.

S32 *Muleteer (who speaks Turkish and doesn't understand well)*: Was he called Zoroaster?

S33 *Christopher*: No, Gibbon.

S34 *Chorus*: Ghiboon! S35 Ghiboon! (53-54)

Appendix L

S1 The sequence, which then began, of getting possession of the car, getting a licence to drive it with, getting a permit to stay in Persia at all, getting a permit to go to Meshed, getting a letter to the Governor of Meshed, and getting other letters to the governors en route, obliterated four days. S2 I was said to be "recalcitrant de la loi" for having no identity card. S3 To obtain one, I furnished the state archives with the secret of my mother's birthplace, in triplicate. S4 Meanwhile, the owner of the car had left Teheran, confiding his power of attorney to a very old lawyer in a pink tweed frock-coat. S5 A bargain was struck; signatures were officially witnessed; but the police refused to register the transaction because, although the lawyer's power of attorney extended to all his employer's worldly goods, a Morris car was not mentioned in the list of those goods. S6 This decision was reversed, on appeal to a higher police official, who telephoned the fact to his subordinate. S7 But when we returned to the other department, 300 yards away, they knew nothing of it. S8 Neighbouring departments were asked if they had had the message. S9 At last someone remembered that the person who must have answered the telephone had gone out. S10 Heaven favoured us; we met him in the street, and followed him to his desk. S11 This annoyed him. S12 He would do nothing, he said, without a copy of the power of attorney. S13 Till it was ready, perhaps we would be good enough to leave him in peace. S14 The lawyer hobbled off to buy a clean sheet of paper. S15 We, the owner's son, the garage proprietor and myself, sought asylum on the pavement of the main square, squatting round the crabbed old scribe while his spectacles fell off his nose, and his pen harpooned the paper till it looked like a stencil. S16 A sentence was not finished before the police moved us on; another scarcely begun, before they did so again. S17 Like a colony of disturbed toads, we scuttled round and round the square, jabbing down a word here and there, while dusk deepened into night. S18 When the copy was presented, it had again to be copied, in the office. S19 The square had been better than this, for the office electricity had failed, and matches had to be struck in such

quantities that our fingers were burned to the quick. S20 I laughed; the others laughed; the police laughed like madmen; but suddenly becoming serious, said the certificate of ownership could not after all be ready for three days. S21 An hour's argument evoked a promise of next morning. S22 Next morning I went in search of it; again they said three days. S23 But now, being alone, I had the advantage, speaking enough Persian to say what I wanted, but not enough to understand a refusal. S24 Once more we trooped off to the officer across the street. S25 Men rushed from room to room. S26 The telephone spluttered. S27 The document was born. S28 And all this, let me add, was only a tithe, a mere sample, of my fate during these last four days. (74-75)

¹ Interestingly, Kowalewski's attempt to validate travel writing reasserts the primacy of fiction, suggesting that travel literature's "most important" generic tie is with the novel (7).

² Bakhtin talks about the "internal stratification present in every language at any given moment of its historical existence" ("Discourse in the Novel" 263)

³ The lack of critical work devoted to travel writing is suggested by Kowalewski when he calls his *Temperamental Journeys* (1992) "the first collection of essays to focus exclusively on twentieth-century travel writing" (7). And Philip Dodd, editor of a work called *The Art of Travel*, similarly declares his text is "the first collection of critical essays to be devoted to British travel writing" (Preface n.pag.). An overall neglect of the study of travel writing as a genre is not surprising given an academic climate which produces utterances such as, "[w]hether or not travel literature constitutes a *genre* is a question of . . . perhaps only minor importance" (Rice 8).

⁴ Mary Louise Pratt, in her *Imperial Eyes*, cites a similar experience, only from the perspective of the teacher rather than the student. She discusses the uncritical readings her students made of Paul Theroux's work, citing their exclamations that Theroux "had really captured the way South America really was . . ." (220).

⁵ One might observe, in Jerome Meckier's "Philip Quarles's Passage to India: *Jesting Pilate*, *Point Counter Point*, and Bloomsbury," another example in which the study of the work as a piece of travel literature is subordinate to another project. Here, Huxley's *Jesting Pilate* is used to suggest how his travels to India and Burma affected his later fiction.

⁶ Numerous cases of the "fictionality" of travel writing might be cited, cases not only fictional in the sense that any piece of writing is created by an individual and is, hence, subjective, but also in the sense that many travel writers depict fictional events as if they really happened, and invent characters rather than depict living individuals. One early example of a partially "fictionalized" travel book is Captain John Smith's *True Travels*, first published in 1630. Another work that has caused considerable controversy is Melville's *Typee*. And in recent years, some of the events that Samuel Hearne had attempted to pass off as factual have been labelled "fabrications."

⁷ I will mention, briefly, in chapter 3 the way national typing is linked with architectural typing.

⁸ Discourse theory, as I will show later, is a necessary accompaniment to genre theory in my mind, because only through a study of language use can an understanding of genre be realized.

⁹ Such a proposal is in keeping with his seeming preference of "everyday language use" over the "theoretical re-definition concept" as the best method for establishing terminology for discussing genre.

¹⁰ Bakhtin describes "primary genres" as being forms of "unmediated speech communication" and "secondary genres" as being "more complex and comparatively highly developed and organized cultural communication" (62) such as novels, dramas, etc.

¹¹ Other theorists who have made the link between culture and genre are Tzvetan Todorov and John Swales. Todorov repeatedly highlights the link between genre and ideology--for example, he asserts, "society chooses and codifies the acts that correspond most closely to its ideology; that is why the existence of certain genres in one society . . . are revelatory of that ideology . . ." (19)--but Swales, in his meditation on "discourse communities" and genre is somewhat more cautious about too-easy links between ideology and genre. He points out that discourse communities often have a diverse membership base, and consequently, it would be an oversimplification to talk about a unified ideology shared by a discourse community (29-30). Logically, this would suggest that a genre does not necessarily have a single, or unified, ideology driving it. However, Swales does see the link between genre and the culture that produces it.

¹² Swales suggests that in "a sociolinguistic speech community, the communicative needs of the *group*, such as socialization or group solidarity, tend to predominate in the development and maintenance of its discursal characteristics." He believes that a speech community's "primary determinants of linguistic behavior are social" (24). But "in a sociorhetorical discourse community, the primary determinants of linguistic behavior are functional, since a discourse community consists of a group of people who link up in order to pursue objectives that are prior to those of socialization and solidarity . . ." (24).

¹³ Related to the problem of terminology is the problem of defining the constitution of the semiotic framework. My text relies on the model set down by Carolyn Miller, who has characterized so successfully a number of texts of genre theory using it. As stated in the body of my thesis, this semiotic framework is comprised of three parts: syntax (form), semantics (rhetorical substance/content), pragmatics (rhetorical action performed by utterance [within a particular context]). Other models vary from this one--Halliday, for instance, seems to merge syntax and semantics into one category, "semantics"--but often, as in Halliday's case, the variation is of an obvious sort, requiring little clarification on my part and, in fact, allowing me to use terminologies from a variety of sources without creating undue confusion.

¹⁴ M. A. K. Halliday comments on the move away from the "syntactic age" of formal linguistics, expressing the necessity of that process. But interestingly, as we will see in my discussion of Halliday's work, his insistence that grammar be included in all works of discourse analysis is, in some ways, a reaction to what he sees as a widespread neglect of functional grammar studies among those who call themselves discourse analysts--his is a reaction to an overreaction against grammar (xvi-xvii).

¹⁵ Swales points out that a genre might not be limited to a single "communicative purpose" and that "it is not uncommon to find genres that have *sets* of communicative purposes" (47). This plurality of purpose seems congruent to a similar argument--one I have already mentioned in endnote 11--regarding the connection between genre and ideology.

¹⁶ Swales also expresses dismay at the fact that "relevant linguistic work is somewhat selectively cited in compositional studies" (5).

¹⁷ For Green, "context" includes "the time, place, speaker, and *topic of utterance* (2, italics mine). "Topic of utterance" would appear to be not unlike "rhetorical substance,"

as used by Miller, thus, Green's view of pragmatics (at least her "broadest interpretation" of it [3]) might be slightly more inclusive, and elastic, than Miller's.

¹⁸ Brown and Yule's use of the term "functional" aligns them with Hallidayan sociolinguistics in that, like Halliday, they "avoid as far as possible the methodology which depends on what Lyons (1968) describe[s] as regularised, standardised and decontextualised data" (*Discourse Analysis* 21). However, Brown and Yule suggest (perhaps mistakenly) Halliday's approach over-emphasizes form in the semiotic framework.

¹⁹ Brown and Yule review a number of theoretical frameworks which suggest some aspects of context that should be considered in an attempt at discourse analysis. Just one example is Hymes's model in which the following should be considered in an analysis of "speech events": addressor, addressee, audience (potential overhearers), topic, setting, channel ("how . . . contact between events [is] being maintained," i.e. "by speech, writing, signing" etc.), code ("what language, or dialect, or style of language is being used"), message-form (genre or text type), event ("the nature of the communicative event within which a genre may be embedded . . ."), key ("which involves evaluation") and purpose (like Swales's communicative purpose) (38-39).

²⁰ We will see the importance of thematization--the order in which words in a text are arranged--in my discussions of spatiotemporal context and the construction of chaos and order in various travel works.

²¹ Todorov's notion of "verbal aspect" seems somewhat vague here, but I take it to mean something like "the outcome of an utterance" or "the effect the utterance creates."

²² Suter defines "traditional text types" thus:

Traditional text types, or genres, are conventional linguistic text formats that are recognised, accepted and often given names as integral elements of ordinary language behaviour in a given speech community. They are used as standardised models of text production and reception for specific, recurrent communicative purposes. (3)

Although he alludes to communicative purpose here, his classification, later in his work, of certain "text types"--of the letter, for example--indicates that a unified communicative purpose, as required by Swales, is not necessary according to Suter's own definitions.

²³ Some of Giltrow's work on individual texts and text types has also been useful. Her "Ironies of Politeness in Anita Brookner's *Hotel du Lac*" proves that discourse analysis can provide much insight into an individual author's work. And her piece, "Genre and the Pragmatic Concept of Background Knowledge" also shows how functional grammar may inform on a variety of aspects of a genre (in this case, newspaper reports of sentencing for violent crime).

²⁴ Said, early on in his text, defines Orientalism as "knowledge of the Orient that places things Oriental in class, court, prison, or manual for scrutiny, study, judgement, discipline, or governing" (41).

²⁵ I will describe in more detail, later in this introduction, the way a postcolonial approach might blur generic distinctions. Of the four nodes expressed in this example

(nations, cultures, historical periods, and genre) genre, needless to say, is by far the most important for this study.

²⁶ Bhabha asserts that "the effect of colonial power is seen to be the *production* of hybridization." As such what is revealed is the "ambivalence at the source of traditional discourses on authority [which] enables a form of subversion, founded on that uncertainty, that turns the discursive conditions of dominance into the grounds of intervention" (173).

²⁷ Foucault in *Power/Knowledge* puts forward a notion of power, not entirely at odds with, but seemingly more complex than that put forward in some works of postcolonial theory. He points out that "relations of power are interwoven with other kinds of relations (production, kinship, family, sexuality) for which they play at once a conditioning and a conditioned role" (142). Some theorists have tried to mix "sexuality" and "production" into their critiques, but as a rule, it is rare to see considered and sustained analyses of the above relations in works of postcolonial theory to problematize the notion of power as a fairly stable and monolithic entity, and to problematize pat notions of power and authority.

²⁸ A couple of good works which have attempted to theorize resistance are Jenny Sharpe's "Figures of Colonial Resistance" and Stephen Slemon's "Unsettling the Empire: Resistance Theory for the Second World." Sharpe's article is especially interesting as it takes a number of scholars who have meditated on resistance (such as Homi Bhabha and Benita Parry) and problematizes their notions of resistance by incorporating a discussion of class. Her discussion of power seems, in some ways, to acknowledge its complexity; she writes, "a simple reversal of colonial power" is an "impossibility" (150). But she ultimately resorts to essentialist notions of "authenticity" and "inauthenticity" when, in a discussion of Forster's *Passage to India*, she asserts that "the native voice can only be inauthentic" (152). While this may be true, it would be equally true to say, then, that any voice is inauthentic.

²⁹ In the same article Jacoby attacks Spivak's writing in a most unprofessional and snobbish manner. He complains that "Spivak, like most post-colonial theorists, cannot write a sentence" (36).

³⁰ One sometimes gets the feeling, when reading some works of postcolonial theory, that the boundaries between "perceiving difference" and "racism" are being blurred. Although the two conditions undoubtedly are related to each other, it seems possible to me to perceive one as an "other" without being a racist. In any case, these terms require careful consideration so that they will remain useful. This issue is addressed, by implication, in my study of the conflation of "othering" with "Orientalism."

³¹ That the notion of "othering" is so widespread in postcolonial theory can be seen in Mary Louise Pratt's article, "Scratches on the Face. . . ." Here, she presents an excerpt from John Barrow's *Account of Travels into the Interior of Southern Africa in the years 1797 and 1798*, and then boldly sums it up with the assertion, "[a]ny reader recognizes here a very familiar, widespread, and stable form of "othering" (139, italics mine). Her use of the word *any* suggests that the mention of such a practice--a practice presumably typical of Western discourse--is almost redundant: a postcolonial truism that hardly bears mentioning

32 We again see the tendency to generalize in Vikram Seth's *From Heaven Lake: Travels Through Sinkiang and Tibet*. Although he does not generalize about the West, this Indian author generalizes about another non-Western group:

I have noticed that the Hans are in general a very reserved people. They do not wear bright clothes. The slightest non-conformist behaviour is stared at and commented upon. Men and women maintain a strict restraint in their attitude towards each other: they do not feel comfortable touching, even in a purely friendly way . . . [friendship] is one area where the Han reserve is least apparent. (86-87)

Again, generalizations seem a part of this Indian travel writer's project, just as it usually is for a Western writer.

33 I use the term *immigrant* here not to imply that these writers are not a full or integral part of the nations to which they have immigrated, or to question their rights to membership in their new countries, but rather to suggest that their national and/or cultural identities may be ambiguous, or more diverse, than those possessed by people who have been reared, and for the most part have resided, in the West.

34 The problem of souvenir collection is brought up time and again in postcolonial studies, especially in those that have integrated the psychoanalytic notion of fetish with a larger postcolonial critique. Just one critic who has linked fetish with Orientalism is Ali Behdad, who in his *Belated Travelers* discusses Flaubert's souvenir collecting in Egypt. Behdad suggests that "the desire to accumulate Oriental objects . . . makes the belated traveler a kind of orientalist antiquarian who attempts to reconstruct an 'imaginary' past through the materiality of the objects collected" (61). Interested readers may also consult Stephen Bann's "Travelling to Collect: The Booty of John Barchard and Charles Waterton" for more on the phenomenon of souvenir collection.

35 As we will see in much detail later, the fixing of the Other in a "timeless present" (Pratt "Scratches" 139) is a commonplace in travel writing of all sorts in the twentieth-century.

36 In *The Jaguar Smile*, Rushdie indicates that his "eyes" were "trained in India and Pakistan" (17), and later in a discussion of the CIA situates himself ambiguously in terms of "East" and "West" (29). Among the travel tropes in his work usually identified as the exclusive domain of Western writing are the description of Managua as having a "film-set unreality" (17). Sackville-West, as we will see later, also alludes to unreality to convey her perception of the chaos of a place.

37 V. S. Naipaul has been the object of criticism, in both theoretical and non theoretical texts, for his "othering" tendencies--some have suggested his work is racist. Dennis Porter, for instance, contemplates Naipaul's reductive labelling of Argentina as "a 'half made society'" (qtd. by Porter 311). And Salman Rushdie's narrator, in *The Moor's Last Sigh*, implies criticism of Naipaul's "approv[al]" of the Hindu destruction of the mosque at Ayodhya. Naipaul is quoted as benignly describing the destruction as an "'awakening to history'" (qtd. by Rushdie 363). Although Naipaul's comments in these cases may be contemptible, are they, given his own cultural and ethnic identity, clear examples of "the West" othering "the East"?

38 Although criticism of particular travel works has guided my thinking about travel narrative, one should not assume that such studies are necessarily exempt from the same potential drawbacks that we have seen in other critical works; the obscuring or mistaking of generic conventions sometimes occurs in works that have focussed on particular, individual travel writers. Franklin Rogers, for example, who attempts to contextualize Mark Twain's *Roughing It* within the burlesque tradition, labels the inclusion of "statistics and quotations" and the "patchwork" quality of the text "imperfections" (85). The dialogic and didactic strains Rogers identifies, however, seem more like conventions of travel writing than, necessarily, Twain's own particular failures. Similarly, John Thieme's discussion of Naipaul's authorial voice in *The Middle Passage* implies Naipaul's use of "several personae" (149) in the work is anomalous, rather than conventional, of travel writing. But as Stacy Burton states in her "Travel as Dialogic Text . . .," ". . . European writing about 'others' [is] a practice involving a multiplicity of perspectives among both those who write and those who are written about" (18). Besides the obvious critique of those who would see the West and East as monolithic entities, such an assertion seems to argue, also, for dialogism within individual texts. Naipaul's--and as we will observe in chapter 3, Robert Byron's--use of "several personae" is not necessarily extraordinary in travel texts. Thus, even within criticism that is set up, primarily, to describe (a work of) travel literature, there is sometimes a lack of generic knowledge (or disinterest in genre's conventions) limiting these case studies' applicability elsewhere.

39 Porter cites the belief in "the moral and cognitive seriousness of travel" as held by a wide range of philosophers and travel writers including "Dr. Johnson, . . . Locke, and Goethe" (155). We will see this "educative" function of travel overlap, to some degree, with travel writing when I discuss the genre as an "informative" text type.

40 Dodd's interest is in describing "the stance of the traveller towards place and reader" (127). Fussell's own focus in *Abroad* is more diffuse and varied owing to the length of the text, and as such, it is an oversimplification to identify one or two of his interests above the others. But to see an example, one may observe how Fussell's general theorization of the difference, and tension, between "the traveler" and "the tourist" is supported by his discussion of the contrast between Robert Byron's discourse about Europe and that about "Persia" (96-97).

41 The necessity of informing readers is a fairly broad point, one which will be interrogated more closely at various places throughout this thesis. It should be noted at this time that the act of informing, for the purposes of this thesis, is the act of relating "factual," supposedly "objective" information to the reader. At times, however, I use *inform* in a slightly more general sense; in these cases, my more general use should not be problematic. It also might be helpful to point out that the need to depict space and time is in no way exclusive of the need to inform; very often the two impulses overlap. Such overlap is not uncommon with all three of my "categories"--just as it is impossible, ultimately, to separate syntactics, semantics, and pragmatics, so, too, is it impossible (and undesirable) to see each of these three categories as entirely separate from each other. We will see overlap in, among other places, my discussion of "disorder" in Sackville-West's depiction of space and time.

⁴² Giltrow suggests that, "[a]t their most extreme, the conditions of travel lead to social disorientation, anomie, feelings of being depaysé" ("Painful Experience in a Distant Land" . . ." 132).

⁴³ Salman Rushdie in *The Moor's Last Sigh* also suggests (beautifully) that chaos, disorder, and tragedy play best as narrative topics. His narrator claims:

. . . in the best of the old yarns, the ones we ask for over'n'over, there are lovers, its true, but the parts we go for are the bits where shadows fall across the lovers' path. Poisoned apple, bewitched spindle, Black Queen, wicked witch, baby-stealing goblins, that's the stuff." (110)

More apropos to travel writing, Keath Fraser, in the introduction to an anthology devoted to disastrous journeys, says that "readers . . . take as much pleasure in listening to . . . blunders as writers do in confessing them" (xvi).

⁴⁴ Although the desire to depict order and harmony might stem from a desire to reclaim control over a situation, Keath Fraser points out that depiction of chaos might also be an attempt to regain "control of a temporarily disarranged self," to "shap[e] . . . what once seemed shapeless" (xvi). In his view, the *act* of depicting helps one regain control.

⁴⁵ One noteworthy difference not to be accounted for in much depth in this thesis is Byron and Sackville-West's gender difference. Gender, as a valid criterion for study, however, will be touched on in my conclusion.

⁴⁶ Although her voice throughout *Passenger* seems, compared to Byron's, relatively consistent, there is one odd section near the end of her book in which she tells the story of Jane and Marcel Dieulafoy's travels through Persia. In a letter to Virginia Woolf, Sackville-West mentions sending an article about the Dieulafoys to *Vogue* magazine (118); and Louise De Salvo and Mitchell Leaska inform us, in a footnote about this letter, that "Vita reprinted much of her [*Vogue*] article in *Passenger to Teheran*" (120). Seemingly, Sackville-West grafts this essay onto *Passenger* with little effort to cover the seams created in the fusion process.

⁴⁷ Although she often presents herself as a solo traveller, Sackville-West was almost always in the presence of other travellers throughout this journey, often with people who were anything but strangers. Dorothy Wellesey and Sackville-West's husband Harold Nicholson were just two of her travelling companions.

⁴⁸ Compare the effect of *now* with that of more sequential forms such as *first . . . then . . . next* etc., which we will see in an example near the end of the chapter.

⁴⁹ Gerard Genette defines "iterative narrative" as a technique in which "a single narrative utterance takes upon itself several occurrences together of the same event" (116).

⁵⁰ We have this pattern only if *sometimes* is meant to express a repetition of events. One might argue, as I would choose to do, that *sometimes*, here, although signalling iterative summary, more specifically indicates the "pseudo-iterative" in which, as Genette tells us, a passage's "richness and precision of detail ensure[s] that no reader can seriously believe they occur and reoccur in that manner, several times, without variation" (121). In this schema, *sometimes* might function like other indefinite markers such as *at one point*, or *once*, thus reflecting the occurrence of one event at one time rather than an habitual event.

In any case, regardless of exactly how *sometimes* functions, it does not establish, as I go on to explain, an exact time or place.

⁵¹ But to continue too long in setting up the obvious mismatch between one's life and his or her ability to fully articulate it in language is to steer us off course; to suggest that a writer would ever wish to relate each and every moment of a (character's) life, and in perfect sequence to boot (even given literature's "access to fine-grained detail that is uncharacteristic of ordinary remembering" [Chafe 229]) would be ridiculous. As experienced readers, we can easily imagine how closed to the possibility of authorial interpretation and expansion would be a text which proceeded entirely in sequence (i.e. "First I . . . , then I . . . , next I . . . , after that I . . ." etc.), and how impossibly long would be a work which contained, to the best of the author's ability, *all* events that take place in, for example, a trip such as the one made by Sackville-West. We know, then, the summary and condensation of events are important aspects of the editing process, necessary aspects that make a text readable.

⁵² Mieke Bal emphasizes the fact that "[p]laying with sequential ordering" is by and large an intentional act done as "a means of drawing attention to certain things, to emphasize, to bring about aesthetic or psychological effects . . ." (52). As we will see presently, one of Sackville-West's intentions when playing with summary and sequence, seemingly, is to depict the disorienting and "unreal" aspect of travel.

⁵³ Ali Behdad, in his *Belated Travelers*, discusses the difficulties faced by Western travel writers ("orientalists") in their attempts to describe the desert. He asserts, "[t]he desert . . . provokes a crisis in the orientalist's relation to representation" (57). One might suggest also that Western leisure travellers who journey on the sea, through miles of dense forest or jungle, or across seemingly endless fields of snow and ice could experience a similar "crisis" in their attempts to represent these geographies. As I mention in the conclusion of this thesis, writers' spatiotemporalizing strategies in such landscapes may constitute my next project.

⁵⁴ Of course, by "name-bearing" I mean landmarks for which Sackville-West has a name; this does not preclude the near certainty of locals having names for their landmarks, or even possessing more landmarks because of their familiarity with, and depth of knowledge of, their environments.

⁵⁵ This is also the case in the "road from Dilijan" passage (Appendix B) of *Passenger* in which Sackville-West marks unaltering conditions with the phrases "mile after mile" and "plain after plain" in S7. We will see the importance of repetition, also, in my chapter on Byron's *The Road to Oxiana*.

⁵⁶ Besides the example from Wharton provided in the body of this text, one might wish to consult some more recent examples. In Eric Hansen's account of Yemen--*Motoring with Mohammed* (1991)--and in Tim Cahill's *Road Fever* (1991), for instance, we observe a similar tendency to non-sequentiality and summary in their descriptions of desert. However, rather than describe the landscape in detail as Sackville-West and Wharton do, these two authors insert personal anecdotes, historical information, and reports of conversations as means of making the "uneventful" eventful. These might be

understandable strategies for contemporary writers, living as they do in an age in which the opportunity to describe "new worlds" is perceived as exhausted.

⁵⁷ In our discussion of the "desolate country" passage (Appendix A), we observed the use of the proximal deictic *now*, although we did not call it such at that time. Our purpose in that case was to discuss *now*'s function in non-sequentiality rather than its function in increasing immediacy. One function does not necessarily exclude the other.

⁵⁸ As with the use of sequence, the use of the proximal deictic *now* also might serve to heighten the drama of an episode or aid the reader in identifying with the writer/narrator's situation. In Graham Greene's *The Lawless Roads*, for example, we see the use of *now* as a way of easing reader's identification with the moment of viewing the "grim, bizarre . . . secret convent of Santa Monica" (201). Here, the identification works on three levels: Greene talks of a group of detectives finding the remains of a collection of bodies-- "[h]earts and tongues" that "had been taken out of their cases" and that "lay about, some in chemical jars of spirits and others just piled on a plate like pieces of liver . . ." (203)--stating, "[t]hey discovered [the chapel containing the remains] eventually: a stone slab was removed from behind the only bath, and they crawled through--as we did *now*--into a chapel lined with stalls" (203, italics mine). In this case, Greene reenacts the detectives' find through his own discovery, and attempts to help us to identify with the moment using the proximal deictic *now*. (Assisting him in his attempt to facilitate reader identification, Greene also commences the journey to the chapel with the informal address *you*. He writes, "[y]ou come to [the chapel] towards the edge of town in a street that has known better days . . ." (202, italics mine). Although the use of *you* is not *necessarily* a direct address to the reader [it is a feature of many informal attempts at instruction], it may be viewed as such, and consequently seems to support Greene in his apparent attempt to encourage reader identification with this special situation.)

⁵⁹ We see another example of a travel writer revealing her text's production in P. K. Page's *Brazilian Journal*. In a discussion of Ilheus she writes, "[s]uch an extreme of salty, humid heat gives an absurd unreality to every movement, every thought--and now, as I write, every memory" (136). Besides impacting on my later discussion of chaos (unreality) and time, this utterance etches the moment of Page's (re)perception of unreality and her writing about it; here, Page effects the illusion that perception of and writing and reading about this unreality are concurrent.

⁶⁰ That informing the reader and contributing to the production of knowledge are important motivations for travel writers--if only because they consistently have remained sanctioned cultural "purposes" of the genre--is evident throughout the history of the travel genre. In the eighteenth century, a time in which the West made many new "discoveries" about other parts of the globe, the educative function of the genre was, of course, at its peak. But in this century, too, providing "factual" information has remained an important function of travel writing. We see this, among other places, in Graham Greene's Author's Note at the beginning of the third edition of *The Lawless Roads*. Here, eleven years after writing the text, he submits a sort of apologia for being mistaken in some of his assertions about, or forecasts for, the future of Mexico. He writes, "[t]ime proved the author wrong in at least one of his conclusions--the religious apathy . . . was more apparent than real" (n pag.). Edith Wharton also intends her work to function as a guidebook for Moroccan

travel. In her preface she indicates her book is meant "[f]or the use . . . of the happy wanderers who may be planning a Moroccan journey . . ." (xi). She seemingly wishes her text to be an English version of the informative French guidebooks, filled with "[a]uthoritative utterances" on the country (x); *In Morocco's* "chief merit" in Wharton's mind is "its absence of originality" (xii)--"facts," presumably, need not be original if they are accurate and edifying.

In more contemporary travel writing, one is less likely to come across works of travel literature, such as Wharton's, which explicitly are meant, also, to be guidebooks. One might suggest that the modern (and lucrative) guidebook industry, an increased literary awareness of the dangers of assuming objectivity about another's culture, and, as I mention in an earlier endnote, the perception that "there is nothing new to say" about this well-explored world, have contributed to the decrease in "information relation." Of course, this is not to suggest that this convention is dead in modern travel writing--genre conventions sometimes do hold on, even when their apparent or sanctioned purpose, largely, has eroded--however, assertive information relation does seem to appear less frequently as a modern travel writing strategy.

⁶¹ Of course, this motivation does not preclude others. Bakhtin, for instance, puts forward the notion that discourse is the "dialogic play of verbal intentions that meet and are interwoven" ("Discourse in the Novel" 277). In Sackville-West's case, it may be that any particular utterance is motivated by, for instance, a desire to bond with her reader, or to create an aesthetically pleasurable collection of words, or to be perceived by her reader as clever. Some of these, and other possible, allied motivations, will be considered in my discussions of both Sackville-West's and Byron's strategies for informing their readers.

⁶² These assertions are often marked by the use of "*primarily transactional language*," Brown and Yule's term for "message oriented" discourse, "language which is used to convey 'factual or propositional information'" (2).

⁶³ Giltrow defines "[t]he pragmatic concept of Background Knowledge" as "propositions unstated by a text but necessary for its interpretation" ("Genre and the Pragmatic Concept of Background Knowledge" 155).

⁶⁴ Of course, the common ancestry of the guidebook and the book of travel literature is well-documented and does not require a great deal of explanation here. However, one example of work done in this area which we could look to is Ian Ousby's *The Englishman's England*. Ousby suggests that a central reason for the increase in travel writing in the eighteenth century was to make touring easier for future travellers (12). Joseph Baretti, in *A Journey from London to Genoa*, bears this out when he expresses the hope that his work will help future travellers "journey from Lisbon to Madrid . . . with more facility and comfort than [he] did" (383). Ousby cites "the mid nineteenth century" as the historical period when "information" began to be "codified into the synoptic, 'impersonal' handbooks of Murray, Black and Baedeker" (12), and a more obvious split between the guidebook and travel literature became evident. But traces of the guide in travel literature still do exist--this is evident in a comparison, in terms of the use of assertion as a means of informing, between Sackville-West's description of Teheran and the following passage from Lonely Planet Publications' *India: A Travel Survival Kit* (1990), which describes Srinagar

SRINAGAR (population 700,000)

The capital of Kashmir stands on Dal Lake and the Jhelum River, and is the transport hub for the valley as well as the departure point for trips to Ladakh.

Srinagar is a crowded, colourful city with a distinctly central-Asian flavour. Indeed the people look different from those in the rest of India, and when you head south from Srinagar it is always referred to as 'returning to India'.

Orientation

Srinagar is initially a little confusing because Dal Lake, so much a part of the city, is such a strange lake. It's actually three lakes, separated by dykes or 'floating gardens', and at times it's hard to tell where the lake ends and the land begins. (225)

The similarities between Sackville-West's description of Teheran and this passage are striking: the assertions in each passage are marked by the use of the simple present tense, and especially by the use of the third person present of the lexical form of the verb *be* ("Srinagar *is*" [my italics], for example). Such a discourse strategy, which indicates the assumption of the reader's lack of knowledge of these places, serves to make these assertions appear as timeless and irrefutable facts; it lends each text the appearance of objectivity, which, in large measure, is the source of each text's authority.

⁶⁵ Again, Lonely Planet's *India* has a section entitled, "What to Take & How to Take It" which is strikingly similar to Sackville-West's advice to her reader. A portion discussing the sleeping bag, for instance, reads thus:

A sleeping bag can be a hassle to carry but can serve as something to sleep in (and avoid unsavoury-looking hotel bedding). . . . If you're trekking in the north then a sleeping bag will be an absolute necessity. . . . A sheet sleeping bag, like those required by youth hostels in the west, can be very useful. . . . Mosquito nets are also rare so your own sheet or sheet sleeping bag will also help to keep mosquitos at bay. (96)

As in Sackville-West's giving of advice, this passage is replete with assertions.

In other works of travel literature, we also see the tendency to give advice to readers. Tobias Smollett, to cite just one example, tells his reader, "I would advise every traveller who consults his own ease and convenience, to be liberal of his money to [boatmen]" (*Travels Through France and Italy* 111).

⁶⁶ In her "Genre and the Pragmatic Concept of Background Knowledge," Janet Giltrow discusses the phenomenon of miscalculating the reader's knowledge among student writers; those writers "who said too much, who wrote as if their readers didn't know things which they in fact did know very well and didn't want to be told . . ." (175). Although Giltrow's point is, by no means, an equatable example of what might be in effect in *Passenger*--Sackville-West's miscalculations, if any, are of a much lesser degree--it might help to illustrate this facet of writer-reader relationships.

⁶⁷ That the target audience for travel literature is the writer's countrymen becomes especially obvious when reading a text in which one's own frame of reference is treated as

the foreign object of discussion. For example, in Jonathan Raban's *Old Glory*--a text by an Englishman, presumably for an English audience--we, as North Americans, observe things familiar to us depicted as foreign. In one instance, Raban writes:

Butch's beanie said "John Deere". I took this for his own name, and only gradually noticed that several hundred men at the fair were also called John Deere, which turned out to be a famous brand of agricultural tractor. (29)

For a North American reader (or at least one reared in the Prairies), the assertion that "John Deere [is] a famous brand of agricultural tractor" seems ridiculously obvious. This fact suggests that Raban's intended audience is, like himself, British.

⁶⁸ Interestingly, the nature of these particular allusions also establishes a relationship that transcends--or rather, includes the reader as a(n honorary) member of a privileged--class; the reader is implicated as an insider to British monarchy, as Sackville-West shares a joke with him about Persian shoddy mimicry--in fact ignorance--of it. This inclusion of the reader within Sackville-West's class is, as we will momentarily observe, in contrast to a proximal passage in which Sackville-West aligns herself with Persian royalty as a way of assuring her prestige in the reader's eyes.

⁶⁹ Sackville-West's perception of India as disorienting and distasteful is well-documented. Victoria Glendinning, for example, cites Sackville-West's complaints about "dirty, cringing . . . Hindus" living in their "beastly squalid country" (154).

⁷⁰ Cohesion is defined by Halliday and Hasan as "a semantic [concept]" which "refers to relations of meaning that exist within the text, and that define it as a text." In their view, "[c]ohesion occurs where the INTERPRETATION of some element in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by recourse to it" (4). Note: for the purpose of my cohesion analysis, I am considering utterances divided by semi-colons as sentences. This is in keeping with Halliday and Hasan's method for the study of cohesion as outlined in *Cohesion in English*.

⁷¹ Appendix F, showing the results of my cohesion analysis, might appear, to one unfamiliar with Halliday and Hasan's method, to indicate a high level of cohesion; after all, sentence 2, for example, indicates nine cohesive ties. However, most of the ties that exist do not serve to connect the various objects--Indian landscape, flora and fauna, etc.--being described; that is, as I point out, a subject, such as "the long road," in S1 is introduced only to be ignored for the duration of the paragraph. Typically, in much written discourse, the subject matter being discussed continues on, is connected by a greater number of reference ties. Thus, "the long road" would be discussed elsewhere as "it," or "that," or "that road." And a similar point might be made for various other objects in this passage such as "parrots," "monkeys," and "the body of a man"; they, too, one might expect, would be referred to in later sentences.

Significantly, the cohesion that does exist in higher frequencies is somewhat atypical for this sort of descriptive passage; we observe a high number of lexical (L1) ties, the most evident of which is the repetition of "I see." As I point out in the body of my thesis, this lexical cohesion, interestingly, serves to enhance the notion of chaos or fragmented experience which is suggested, thematically, in the passage.

72 An example of Twain's "Shaggy Dog" narrative technique is found in the story, *The Jumping Frog*. Twain assigns the tendency to speak in convoluted, tangential sentences to his "second narrator" (second in the same sense that Marlowe could be considered the second narrator of *Heart of Darkness*), Simon Wheeler. In one instance, Wheeler tells of an episode in the life of a compulsive gambler, Smiley, and his bull-pup, Andrew Jackson. He states:

'Smiley always come out winner on that pup, till he harnessed a dog once that didn't have no hind legs, because they'd been sawed off in a circular saw, and when the thing had gone along far enough, and the money was all up, and he come to make a snatch for his pet holt, he see in a minute how he'd been imposed on, and how the other dog had him in the door, so to speak, and he 'peared surprised, and then he looked sorter discouraged-like and didn't try no more to win the fight, and so he got shucked out bad.'
(13-14)

Although more acutely absurd (because of Twain's wish to characterize the speaker as ridiculous) than Sackville-West's use of the narrative technique, this example helps illustrate the impact of peculiarly lengthy and complex (sometimes run-on) sentences.

73 Compare this relatively more rare occurrence in her writing with her usual tendency, as outlined in my discussion of spatiotemporal contextualization, to iterative summary.

74 As indicated in chapter 1, quite a number of theorists and literary critics have observed timelessness as a characteristic of travel and travel literature. To view another example, we could look to Barry Curtis and Claire Pajaczkowska who discuss travel and narrative as catalysts which induce experience "outside the integrated regimes of . . . time and space" (199); they contend that "leisure" travel yields "access to the experience of timelessness" (212).

75 Like Sackville-West, who asserts that "[n]othing dates," Freya Stark, in her *East is West*, suggests "[n]othing" about travelling in the East during war times "really has changed . . ." (6²⁷).

76 Paul Fussell suggests that Byron's wide-ranging discourse is, in large measure, a result of his "choice of the travel-diary convention," or journal form. This form allows Byron "to invest his prose with the air of the unknowing *ad hoc*" and to reduce his tendency to "arch pedantry" (96).

77 The terms "fabula" and "story" are borrowed from Mieke Bal. In her *Narratology*, "fabula" pertains to the series of events in the text and "story" refers to the series of sentences (52). In contrast, Genette, in his *Narrative Discourse*, speaks of the "story order" as the order of events and the "narrative order" as the order in which events are told (35). Although the differences in terminology are a potential cause of confusion, the various terms will be made clear by the contexts in which I use them.

78 Genette defines "anachronies" as "the various types of discordance between the two orderings of story and narrative" (36); in Bal's understanding, "anachronies" are "[d]ifferences between the arrangement in the story and the chronology of the fabula" (53).

⁷⁹ Theme/rheme analysis is a way of examining the order in which information is presented. This methodology assumes that word and phrase order determines, to a certain extent, what a reader views as most important in a sentence, paragraph, etc.; it helps to guide his or her interpretation of semantics. As Brown and Yule suggest, the theme is most often consonant with the subject and thus is "the left-most constituent of the sentence," and the rheme is composed of "everything else that follows in the sentence" (126). But as Halliday discusses at some length, there are occasions in which the writer or speaker will choose a "marked" construction. In these cases, the theme is fronted, or marked, by, for example, an "adverbial group, e.g. *today, suddenly* . . . , or prepositional phrase, e.g. *at night, in the corner*, . . . functioning as ADJUNCT in the clause" (*Functional Grammar* 44). Marked themes are often used to highlight a particular bit of information besides the subject (or theme) such as a location (i.e., "*Across the pond* we sailed") or to modalize one's assertions (i.e., "*Perhaps* he will arrive"). Sometimes, marking themes is a way in which a writer may connect sentences. As we will see, the word order of the "river-crossing" passage (Appendix I) is remarkable in its ability to connect, topically, one sentence to another; this helps to convey the thematized notion of process. This pattern, we will see later, is used also to depict absurd chaos. Other theme/rheme arrangements, naturally, suggest other states. We will see, for instance, how the atypical repetition of unmarked theme and unmarked rheme in the description of the Mausoleum of Herat helps to focus attention on the physical details of that object. In these, and other ways, theme/rheme, linguistically, informs my reading of travel narration. For an in-depth description of theme/rheme, the reader may consult Brown and Yule's *Discourse Analysis*.

⁸⁰ That is, a writer needs to break sequential relation of events to interpret them for his or her reader, to emphasize, or more deeply explore, certain experiences.

⁸¹ Interestingly, sequentiality is much more integral to the travel log, a precursor to travel literature; the log is seemingly less motivated by a desire to theorize, and thus lengthy stretches of sequentiality might be more appropriate for this genre than for travel narrative.

⁸² I will investigate more fully the importance of quantifiable measurements in Byron's writing later in this chapter.

⁸³ Interestingly, however, deictics may also be used in this passage to indicate emotional distance between speaker and the topic of discussion. For example, when Gabriel tells Byron, "Don't mind *those* men, they're Catholics" [19, my italics], we get the sense that Gabriel is not expressing a physical gulf between himself and the Catholics, but rather that he is expressing a distaste for, or at least a lack of emotional connection with, them; this thesis is corroborated by other comments made by Gabriel. Similarly, Gabriel uses specificity for describing that which is Greek, but is relatively more vague in discussing things Catholic. For example he says, "Four of the lamps are Greek, the others Catholic and Armenian" (20). Greek lamps here have a specific, numerable quantity and Catholic and Armenian ones are merely "the others." In this way deictics are also used to denote emotional distance from particular people, objects, and spaces.

⁸⁴ One other example from a travel text of the use of such pairings is found in Bill Bryson's *The Lost Continent*. As a way of expressing his lost state, and his attempt to right himself by attending to the sun's orientation, he writes:

I calculated that if I were going south the sun should be to my right (a conclusion I reached by imagining myself in a tiny car driving across a big map of America), but the road twisted and wandered, causing the sun to drift teasingly in front of me, first to *this* side of the road, then to *that*. (27, italics mine)

In this case, as in Byron's description of being lost, *this* and *that* are not important because of their abilities to mark proximity or distance. Rather, they together form a bond which signifies Bryson's lack of progress; in effect, they almost could be considered code words for expressing his lost state. Used as a pair in this way, they nullify the effect of sequence (or the importance of this effect) that might be established by *first* and *then*.

Interestingly, we see similar linguistic features in some works of fiction. In Carroll's *Through the Looking Glass*, for example, as Alice, travelling through unfamiliar territory in which she will eventually become lost, tries to make her way to the top of a hill to view the garden, her (lack of) progress is described thus:

And so she [tried the path the other way]: wandering *up* and *down*, and trying turn after turn, but always coming back to the house, do what she would. (103, italics mine)

With the aid of repetition ("turn after turn"), a technique to be discussed momentarily in relation to Byron, Carroll's use of pairs of opposites, here, marks Alice's inability to find her way.

⁸⁵ Except on very important days such as that of the coronation of the Reza Khan ("April the twenty-fifth" [103]), Sackville-West rarely refers to an exact date. As a somewhat ironic take on storybook beginnings, she commences her text with the relatively loose spatiotemporalization, "[o]ne January morning, then, I set out" (16).

⁸⁶ I will elaborate briefly on headings later in the chapter as a way of showing Byron's relationship with the reader; for now, however, I am concerned only with their more limited function as a spatiotemporalization strategy.

⁸⁷ Another example of the immediacy conveyed by the journal form occurs in Graham Greene's *The Lawless Roads*. Although this text is not written, for the most part, as a journal, Greene, in one case, exploits the form's potential to convey spontaneity. In an attempt to depict the misery of an "interminably slow" trip "from Oaxaca to Puebla" (199), Greene chooses to provide a (supposedly unedited) passage from his travel diary. Presumably, this excerpt provides evidence for the authenticity of his ennui, meant as it is to have been written in the same time frame as the train ride; this excerpt is "proof" that his perception of events has not been distorted by the passage of time between travelling in Mexico and writing *The Lawless Roads*, that his impressions are fresh and spontaneous rather than reconstructed (and, perhaps, consequently exaggerated) after the fact.

⁸⁸ Chafe suggests that discourse takes place in the immediate mode "when people verbalize experiences that are directly related to their immediate environments" (196). This mode is most common in spoken discourse; thus, Byron's text at this moment, and in moments like these, appears conversational, spontaneous, and immediate.

⁸⁹ Examples of this strategy for lending *Oxiana* a spontaneous, diaristic atmosphere are plentiful. In one instance, Byron describes the entrance of the Charcoal Burners (the "Franks") at Herat as if the event was concurrent to his writing about it.

Yes, the Indians had gone, and also the Hungarian. Some other Franks had come in the meantime, friends of mine he believed. Ah, here they were.

(127)

Again, the span between Byron's hearing about the presence of the Franks and the declaration, "Ah, here they were" is brief: only one sentence. Thus, the discourse seems an improvised one. In these moments, *Oxiana* seems a text compiled simultaneous to the unfolding of events. Similarly, Byron ends his lengthy discourse on the history of Herat with the statement, "[e]nough of this for the moment. The local doctor has called" (96). This spontaneous interruption of Byron's academic discourse lends the text a sense of informality; it makes his writing appear unedited and improvised, not unlike that found in one's personal diary. In this way, Byron's text is, in many places, able to communicate immediacy.

⁹⁰ "Inform" might seem an innocuous word; however, in using "inform," here and elsewhere, I do not preclude the obvious propagandistic overtones in any dissemination of knowledge; I do not wish to imply Byron is any closer to objective truth than anyone else, however much he might wish to be so.

⁹¹ The guidebook-like aspect of *Oxiana* is conveyed also--as it is in innumerable travel books including, as we saw earlier, *Passenger*--by Byron's advice-giving passages. For example, in his commentary on Baalbek, Byron advises his reader, "[d]awn is the time to see it" (32). Interestingly, however, although Byron's didactic strain is more apparent than Sackville-West's his tendency to give overt advice to his reader is less pronounced.

⁹² Similar passages which are meant to show the author's familiarity with the scholarship on his or her subject matter are found in more recent works of travel writing. Redmond O'Hanlon, in his *Into the Heart of Borneo*, for example, cites a variety of secondary sources, from religious studies articles to handbooks on indigenous flora and fauna. The extent to which O'Hanlon's text depends on the work of other scholars is evidenced by his framing of the book, at the beginning, with a sample listing of works he has consulted to mitigate the "threat" of "a two-month exile to the primary jungles of Borneo"--he marvels in mock-astonishment at "just how fast a man can read" in such a situation (1)--and, at the end, with a relatively substantial bibliography. Thus, as with other travel writers, O'Hanlon's experience of travel is, to a certain extent, a textual one; his work's authority is derived, in part, from his expression of his conversance with scholarship in his field.

⁹³ In his discussion of the Palace of Ardeshir Byron writes, "[t]here was not time to measure the palace properly. But I soon saw that Dieulafoy's elevation was wrong" (167).

⁹⁴ One might note the agentlessness of Byron's projection here, which raises the question, "to whom is this country 'unknown'?" Such a moment in the text suggests (the assumption of) the validity of Western architectural or geographical knowledge above that possessed by locals. As is typical of travel writing, Byron shows that one's own cultural frame of reference becomes the standard against which most things are compared.

⁹⁵ Such a technique also allows Byron to avoid relatively clumsy-sounding interruptions of textual flow, which might be caused by explicit definitions.

⁹⁶ In a way, this passage works as an exaggerated analogue of some of Byron's (sometimes intentional mis)calculation of the reader's Background Knowledge. Like our struggle to make meaning of figures like "Lifar" and "Bertie," the party in the back of the lorry struggle to make sense of Byron and Sykes's insufficiently contextualized allusions. A reader who might feel somewhat insulted by Byron's "insider talk" might be also somewhat perturbed by the mockery of the Teherani et al. here in Appendix K.

⁹⁷ Byron's use of repetition to depict (his perception of) the absurd disorder of foreign bureaucracy, certainly, is not restricted to his text; it is a stylistic convention used in a wide variety of travel books. To observe just one other example of this linguistic strategy, we could look to a text by Tim Cahill. In his *Road Fever*, Cahill emphasizes the extent to which he is stalled by a Costa Rican official by repeatedly mentioning how long he must wait to be served by the man. He asserts, "[w]e knocked lightly and waited for ten minutes," and then two sentences later writes, "[w]e knocked and waited five more minutes." (103). After mentioning another wait of ten minutes, Cahill writes, "[w]e waited another half hour" (104). Each simple assertion, if it were placed on its own, likely would not provoke much interest in the reader. However, clustered in such a brief textual space, they arouse her attention; they emphasize Cahill's long delay. Thus, linguistic repetition reinforces Cahill's perception of stasis here.

⁹⁸ In no way is Byron alone in his use of the generic *the*; this sort of typing is a typical move in travel writing. Freya Stark, to cite just one example, describes what she perceives during a train ride in Turkey thus: "[w]alking . . . along his natural battlements, *the Turk* looks down and sees in the south the awakening of Asia, the clamour of Europe in the north" (4, italics mine). Here, the use of *the* with the nominal head, *Turk*, implies that Turkish people, in Stark's mind, may be seen as a collective, that the perception of one is the perception of all. This sort of generalization imposes order on Stark's travels and contributes to the larger ordering going on in the passage such as the installation of binaries "north/south" and "(the clamour of) Europe/(the awakening of) Asia."

Order is also assured by Stark's spatial orientation of her subject ("the Turk") and of herself. The perspective constructed here from "the Turk's" position is panoramic; and from Stark's perspective, it might even be panoptic (in Foucault's sense of the term) in that she simultaneously seems to assume "the Turk's" point of view *and* view "the Turk." "The Turk's" position, and thus Stark's by association, resembles Ranciere's meditation on space and identity in which "the sovereign" occupies a "central point" and "can see the whole perspective, all the radiant roads . . ." (34). Ranciere's image, when applied to this case, then, also implies a sense of order on the scene.

The depiction of "the Turk" is also interesting for in it we see a person's (or group's) "natural" surroundings--architecture and geography--as an extension of him or herself. We see this sort of merging of subject and environment throughout the history of travel literature, including in D. H. Lawrence's *Twilight in Italy*. While in the Casa di Paoli, for instance, he links "the immemorial shadow" outside of the building with "the Italian soul, how it is dark, cleaving to the eternal night" (41). Lawrence, like Stark,

Byron, and countless other travel writers, then, sees people and place as intrinsically connected.)

⁹⁹ It is interesting in light of Byron's wish to avoid being perceived as a tourist (in a later passage he indicates his dismay at being treated like a tourist by a tout in Damascus [31-32]) that he depicts the Western visitor as "the camera-strapped tourist"; the typing of these individuals may provide further evidence that Byron does not see himself as a tourist; tourists, like Arabs, are considered "others." "The tourist" is made an "other" not by his or her ethnicity as with "the Arab," but by his or her taste and, perhaps, his or her class.

¹⁰⁰ That architectural description and theorization is prominent in *The Road to Oxiana* (as it is in other travel texts such as Greene's *The Lawless Roads*) is not surprising considering the travel writer's desire to impose order on his or her text. Architectural monuments created in some past age seem to have, like most objects from the past, a "clarity and coherence and a distance that renders [them] desirable and appropriable" (Curtis and Pajaczkowska 205); they seem to age very slowly (relative to a human life)--even ruins seem to resist change--thus, they may give the impression of permanence and timelessness to those who observe or comment upon them. Architecture also seems a fitting thematic for Byron in that his objects of study, entrenched in a voiceless past, do not assert their own opinions; unlike people, who might defy simplified generalization, architectural monuments are physical (and often ancient) objects that may be (more) easily categorized. As I state in the body of this thesis, historicizing *and* dehistoricizing are both processes by which Byron, or any travel writer, may impose a sense of order on his subject matter.

¹⁰¹ One gets the feeling that Byron's solicitation of the support of the Governor of Fars and Dr. Mostafari in this matter is a way of building an arsenal capable of nullifying Herzfeld's backing--this scene, in some ways, reads like a (seemingly unintentionally comic) version of the childhood confrontation, "my dad is bigger than your dad"--rather than as a way of serving the governor and doctor and their culture or heritage. It must be said, however, that a postcolonial critique taking this approach should be careful to not judge Byron rigidly by today's standards.

¹⁰² As I indicated in my introduction, however, one must be cautious about identifying generalization strategies as peculiarly Western; Western writers do use generalizing techniques but so, too, do travel writers world-wide.

¹⁰³ If this is the case, the word *passenger* in the title of Sackville-West's work has interesting resonances.

¹⁰⁴ As travel has, to some degree, opened up to a wider variety of people in the later part of the century (as a result of a variety of factors such as improved transportation, long distance economic migrancy etc.)--and with the explosion of popular culture in a post modern age--notions of class in travel would undoubtedly have a somewhat different configuration in more recent travel writing.

¹⁰⁵ As I suggest in other chapters, part of the power relationship between writer and reader is based on the fact that many of the travel writer's utterances are indexed for class. Often, the writer will presuppose a high degree of assumed familiarity about an "elite"

group of people, or an "elevated" topic which requires the reader to either know about this topic, pretend to know, or, of course, reject (this moment in) the text as pretentious or "over his or her head."

106 The reader could consult, among other texts, R. K. Narayan's *My Dateless Diary* to see just how entrenched the topics of literature, art, architecture, and history--concerns of a particular class of "educated" people--are in the travel genre. One might argue, based on Narayan's text, that he has much more in common with someone like Aldous Huxley (whom he meets while in California) than he does with a labourer in his own country. Of course, class is not immune to "race"--the two nodes intersect at various places--and it can be interesting to see postcolonial studies that attempt to account for class. One good example of such a study is Jenny Sharpe's "Figures of Colonial Resistance" in which she discusses the overlap between "the human-making project of inculcating Western tastes and values" and "the profit-making enterprise of creating new markets for English manufactures" (141).

107 The establishment of the European Community is just one example of how national boundaries may erode and reconfigure, making travel easier to access, and more "profitable" for some. The increase in international corporations, too, undoubtedly has implications for the relationship between class and travel.

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